

THE ETUDE Music Magazine



DECEMBER 1927

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In this series of pages giving portraits, biographies and compositions of composers of renown we have presented to date 44 com-posers. Many teachers utilize the portraits and biographies for per-manent reference. A folder on any or all of these 44 composers may be had free on request.

EDOUARD SCHÜTT



DORN in St. Petersburg (Leningrad) in 1856, EDOUARD SCHUTT studied under such musical authorities as Richter, Jadassohn, Reinecke, and Theodor Leschetizky. He made many tours in Europe with the noted violinist Leopold Auer, and in 1881 was appointed conductor of a Wagner society (Akademischer Wagner-Verein) in Vienna, succeeding Felix Mottle. In 1887 Edouard Schütt retired from active life to centre all his attention on composition. His piano pieces, many in number, are of unequaled value for their innate charm and usefulness in teaching.

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WHEN THE LEAVES ARE FALLING



FRANCIS TERRY

PRANCES TERRY, pianist and composer, was born at Windsor, Conn., of American parents. She was educated at Springfield, Mass., and studied piano and ensemble with Mr. and Mrs. Edmund Severn, appearing as soloist in numerous concerts and recitals. She also studied piano with Xaver Scharwenka, and later composition with Louis Victor Saar in New York. For a time she taught privately in New York and Passaic, N. J. Her compositions include a Sonata for violin and piano, a Theme and Variations for string quartet, and numerous works in all grades for piano that are well distributed in the catalogs of leading publishers of the United States. Few composers possess such ability to write in larger forms as Miss Terry, and yet she is immensely successful with easier compositions for piano students in the earlier grades.

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CHARLES W. CADMAN



A LTHOUGH the situation is very different in America today, twenty years ago it was customary to point with immense astonishment at any famous American musician whose musical training had been received entirely in this country.

And so the fact that CHARLES WAKE FIELD CADMAN never received any foreign training in music is mentioned here for the sake of exactness and not in hope of startling the reader. Mr. Cadman in 1904 he "placed" his first manuscript. Later he became interested in Indian music, and in the year 1909 he commenced giving lecture-recitals on the subject, which was presently to color all his thoughts and writings.

Mr. Cadman's two operas, Shanewis and The Witch of Salem, have been striking successes. He was born in 1881, in Johnstown, Pa. He now resides in Los Angeles, California.

ACROSS THE TABLE

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A MONTHLY JOURNAL FOR THE MUSI-CIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Vol. XLV. No. 12 DECEMBER, 1927

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

ARTHUR HONEGGER is reported to be at work on a new opera founded on Rostand's drama, "Cyrano de Bergerae." It is to have its première at the Opéra of Paris.

THE HOLLYWOOD BOWL SUMMER CONCERTS, which have attracted no little attention because of the phalanx of notable conductors brought together to lead the series, set a new record this year when a balancing of the accounts showed a surplus of some three thousand dollars—and this after risking a budget approximating one hundred and twenty-five thousand dollars.

CHARLES A. II. DURING, who taught the young people of many of New York's prominent tamilies, celebrated his ninety-eighth birthday on September 13th. Born at Frankfurt-on-Main, in 1829, as the son of a bandmaster in Napoleon's army, he arrived in New York in 1849, after forty-two days on the sailing vessel Manchester.

ARTHUR HAMMERSTEIN, a quarter of a century ago, set the world a-talking about opera when he dared to invade the precincts which for years had been held sacred to the Metropolitan management of New York. Now his son, Arthur, is building a new Hammerstein Theater on Broadway, and in the cornerstone of it have been placed a black silk top-hat and a cigar formerly belonging to the intrepid Oscar when he was a familiar figure on "The Great White Way."

PHILADELPHIA AS AN OPERA CENTER s fast coming forward. No other city of the Inited States has so many of its own organizations giving really high class performances of rand opera. In the present season the Philadelphia Grand Opera Company will give twelve erformances of standard works; the Philadelphia City opera Company will furnish fifteen erformances; the Pennsylvania Grand Opera company announces a tepertoire for eight evenings; and the Philadelphia Operatic Society, the Idest amateur organization in America which the season. Tales of Hoffman' and "Pearl Fishers" during the season.

THE CANADIAN COLLEGE OF ORGAN-ISTS met at Toronto for their annual convention of three days, late in August. Various activities of the organization were discussed, and there was a delate on the use of the organ in the church service. Among the guests were Reginald L. McAll, president of the National Association of Organists and Charles B. Eversden and Miss Lillian Carpenter representing organists of the United States.

THE SACRED HARP MUSICAL ASSOCIA-TION met this year at Atlanta, Georgia, for its twenty-third annual convention which closed on September 11th. This is a southern organization which devotes its energies to the study of hymns and sacred music. A special feature of its work is "music reminiscent of the camp meeting re-

"THE THREE CHOIRS FESTIVAL," held this year at Hereford Cathedral, in which the choirs of Worcester, Gloucester and Hereford Cathedrals joined their forces, gave as its leading attraction what is reported to have been a very admirable performance of the great "B Minor Mass" of Bach. With such a monumental work receiving interpretations so frequently as in recent years, evidently a taste for the classics still has a place in the affections of the public.

MAX LIEBLING, known to older concertgoers as the skillful accompanist of such artists
as Patti, Gerster, Melba, Lilli Lehmann, Calve,
lean de Reszke, Wilhelmi, Wieniawski and Sarasate, died September 23d, at the New York home
of his daughter Estelle. He left also two musics
sons, Leonard Liebling, the music critic of the
New York American, and James Liebling, 'Cellist.

COLONEL HENRY MAPELSON, widely known British conductor and opera manager, died at Lausanne, Switzerland, on September 26th. He came to New York in the early seventies of the last century, in association with his father who was then at the height of his career as the leading producer of opera in London. At the Academy of Music of New York they introduced to American opera goers a constellation of singers including such stars as Patti, Nilsson, Gerster, Melba, Albani, Italo Campanini and Sims Reeves.

A STEPHEN FOSTER MEMORIAL TAB-LET in bronze was dedicated at Asheville, North Carolina, in August. Representatives of both North and South paid tribute to the composer, in the yard of old Calvary Church, with William Green, president of the American Federation of Labor, as the principal speaker.

THE VATICAN CHOIR is planning another tour of the United States and Canada. As on their previous visit, the Choir will be led by Monsignor Casimiri, 'choirmaster of the Church of St. John Lateran of Rome.

ORISCA GILLETTE, of Lake Geneva, Wisconsin, has played a flute for eighty years, having begun at the age of five. He has used his present instrument for sixty years. Both he and Mrs. Gillette have been life-long music teachers, now retired on their comfortable savings.

THE HASLEMERE FESTIVAL (England), devoted to the music of the sixteenth and seven-teenth centuries, was held this year from August 22d to September 3rd. Among the unusual instruments used were the Ugra, the viola d'amore, the complete recorder family, the harpsichord, clavi-

FRANCESCO PAOLO TOSTI, composer of the world-popular "Good-Bye" and other almost equally good and famous songs, had a monument unveiled to his memory, on August 14th, at his birthplace, Ort Abruzzi, Italy. Among those represented at the ceremony was King George V of England, a king and sincere friend of the composer who was for many years a resident singing master to the British Court. Though now seldom heard, a quarter of a century ago no recital was quite complete without a Tosti song with its appealing melody.

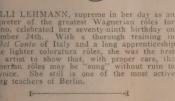
CARL McKINLEY, organist of the Capital Theater of New York, has received the Guggen-heim Scholarship, which provides for two years of study in Europe.

THE NATIONAL ASSOCIATION OF PIANO TUNERS met in New York City, from August 8th to 11th for its Eighteenth Annual Convention. The convention number of The Tuner's Journal just come to our desk, shows that in their proceedings the members of this organization are doing fine things towards the sustaining of musical standards in America, especially in the care and preservation of the pano-

BUSONI'S "DOCTOR FAUST" had its Ber-lin première on the evening of October 7. Fried-rich Schorr interpreted the title rôle, and the baton was in the hand of Leo Blech.

MARIE MA TFELD, familiar to patrons of the Metropolita Opera Company, died suddenly on September 18th, while visiting friends at Nauheim, Germany. Having come to America, from Munich, she made her debut on March 28. 1295, as the Shepherd in "Tannhäuser," with the Damrosch Opera Company. After engagements with the Ellis and Melba organization and at the Stadt Theater of Bremen, she joined the Metropolitan Company in 1903. With nearly one hundred rôles in her repertoire, she was particularly successful as Honsel which she has sung in every Metropolitan performance of Humperdinck's opera since she joined the troupe.

DR. KENDRICK PYNE, at the age of seventy-six, has lately celebrated his Jubilee at the post of City Organist of Manchester, England. In the celebrations incident to the occasion, the veteran organist played three recitals on the anniversary day.



BEETHOVEN MEMORIAL is to be d at Carlsbad, and it is proposed that it be l in the square by the Posthofpromenade a memorial to the Emperor Francis Josef rly stood.

ADORA DUNCAN, the American girl from dest San Francisco home, who became the brator of the Dance" and the High Priestess cult which teaches that "music and the should be mutually interpretative," that ic is very much more than an accompanito to the dance, and that its function is to give eynote and sustain the whole mood of the "method in the work of the priest 14, when a scarf caught in the wheel of them is the pavement. "There was a flame of genius or art; and today the whole dancing art of world reflects the warmth of that flame."

OE KOUSSEVITSKY, conductor of the Symphony Orchestra, first attracted notice musical world as a player of the double-tins season be will again return to his ove when he appears as double-bass soloist charity concerts, one in Boston and one

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THE ETUDE MUSIC MAGAZINE

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Pan You Gell? Coop

1. Why is the Dominant Chord so called?

Two of the most successful American operas are named for their Indian maiden heroines. Which are they? Who are their composers?

What country is known as "The Land of Song?"

- What was the first complete oratorio performed in America, and when and where?
- What word indicates the plucking of the strings on an
- instrument of the viol family?

 6. Mozart wrote one of his greatest overtures between midnight and morning. Which was it?
- Who wrote the well-known American composition To a Wild Rose?
- 8. What two composers had sisters of great musical talent?
- Who wrote the first sonata for the harpsichord, the forerunner of the piano?
- 10. Name the four leading woodwind instruments of the

TURN TO PAGE 941 AND CHECK UP YOUR ANSWERS.

Sharps and Flats By RUTH E. FRENCH

arks of every color over certain notes? ery sharped or flatted note had a pencil ark over it. This was no doubt the work a conscientious teacher who did her very st to make some one play at least what as written on the paper. Yet the very umber of marks is eloquent of the utter tility of impressing facts upon the mind a pupil by putting signs on a paper. If is not taught to think correctly he will ever play correctly. He must be taught think F-sharp or B-flat because it is e key rather than because there is a pen-I mark beside the note.

In training the pupil to think correctly number correctly.

How often, in looking through a used for himself first give him a short piece or ok of studies, do we notice checks and study, well within his grade, or a little easier than he is accustomed to playing. ometimes I have found studies in which Have him look carefully at the signature and name the sharps or flats. Next have him read aloud, slowly, the notes of the first measure in which a sharp or flat occurs, as D, F-sharp, A. Be very careful to have him read correctly the altered notes without looking back at the signature. Also be sure that he does not say "D, F—I mean F-sharp!" Train him to give it right the first time. After this let him play the notes. He is not likely to do it incorrectly. By getting the more difficult parts accurately at the very beginning, he is well on the way to playing the whole

On Extemporization By GLADYS NATTER FITZSIMMONS

How many people who have taken the own and play any American folk song? et it requires only the simplest knowl-ige of three chords—the tonic, sub-domi-ant and dominant—with an occasional hese three common chords, formed by dding a third and fifth to the first, fourth and fifth tones of any scale, are usually esignated by 1, IV and V.

Nearly all the American folk songs be-

in on a major tonic. Suppose we try to lay the first part of "Home, Sweet Iome" in the key of D major. The mel-dy in this case begins on D; then comes be tonic chord in the bass—D, F\$\prec\$ and A. e will play it in waltz time, so the first w measures will read as follows:



The second chord change in the bass is verage number of music lessons can sit to the sub-dominant, or G, B, D. Now go back to the tonic for two measures, after which play the dominant, or A, C#, E, for two measures, and go back to the tonic. These three chords are all that are necessary in making up the balance of the piece. Try juggling them around, inverting the chords, or playing but two of the notes of a chord in the bass, combining the other one with the melody; or, simply play the octave on the 1st, 4th or 5th tone. Always listen! You can tell by the sound whether or not the tones harmonize.

You may have to substitute a dominant seventh for a dominant chord in many of the pieces, a dominant seventh being the dominant chord with the seventh tone added.

Now take another folk song in the same key, using the same three chordsor perhaps it will only require two of them, the tonic and dominant—and see what you can do with it.

After all, it is really very easy.

"Most musical groups in America still refuse to look on music simply an art, but link it up with social activities as a sort of poor relation. What is needed is genuine musical education that puts music in its proper place as the fine occupation and diversion of free men and women in a free country, and not, as it is now in America, a thing of boxes and dress coats and diamonds and dressmakers and backstairs intrigue.-New Music Review



Music meant more to him than Food Do you know what it means to Your Child?

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How One Community Solved the Recital Problem

By GRACE NICHOLAS HUME

ublic appearances for every pupil, old or oung, but the almost inevitable disturbnce of the pupil's regular work which ccompanies the preparation for a public ecital deters many good teachers from aving as many recitals as might be con-dered desirable. This problem has been atisfactorily solved by a group of teachers f piano, violin and voice in a small, pro-ressive town of the West. Led by a actful newcomer these teachers agreed pon the plan of having a joint, informal upils' recital every week, each teacher in urn taking charge of the program.

There were perhaps a hundred and venty-five pupils of various ages and tages of advancement among the five or ix teachers. As soon as a pupil had finshed a selection, however tiny or howver difficult and had it memorized, he vas scheduled for the community recital rogram. Twelve or fifteen pupils taken as equal numbers as possible from the lasses of the several teachers appeared n the program each time. The recitals vere held in the evening at a centrally ocated place. The programs were pub-

ALL teachers know the need of frequent lished in advance in the local papers and aroused so much interest that an audience was never lacking.

Those participating were made to feel that the occasion was a very important one but that their taking part was a perfectly normal procedure and part of their regular work. The recitals were planned primarily for the benefit of the pupils, but as the plan worked out, the teachers profited as much as they. Teachers with small classes had the chance to be heard through the public appearance of their pupils, an opportunity which would have come but seldom if they had had to wait until they could give a separate recital.

As the ultimate and only sure test of a teacher's ability is the work of her pupils, the best teachers received due recognition. The more poorly prepared teachers, gradually realizing their deficiencies, began to remedy them by summer study and by reading the musical magazines.

Last of all the publicity attending these programs aroused greater interest in the study of music with the result that there was an increased enrollment in the class of every teacher whose work merited it.

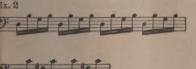
Do Your Fingers "Kick Out"?

By RALPH KENT BUCKLAND

or of sixteenth notes in the accompaninent, many times repeated, as:



rom the Beethoven Spring Sonata, or



rom the Mozart Sonata, Allegro con spiito in C, care in watching finger movenent is of great importance. In these intances, in spite of perfectly corrigible ingers in scale and arpeggio work, there s a marked tendency for the fingers, espe-ially the first and second fingers, to "kick out," and rather flop into contact with heir respective keys instead of striking hem as they should on the tip straight lown. The only point of action, in so far s the finger is concerned, is at the proxmal joint where the finger joins the hand, he middle and distal joints being un-

Because of lack of attention to this simole matter, passages of this style, closely built up and rapidly repeated, are more

Where there is a figure of eighth notes often than otherwise inaptly rendered, even though passages presenting far greater difficulty may be played with praiseworthy skill,

Fingers that kick out instead of setting immediately about the work in hand are time wasters and efficiency wreckers. They should be severely disciplined. Outside the regular practice of five-finger exercises there is not much one can do except begin the practice of such passages with the greatest of care, slowly enough so that correct finger movement may be automatically acquired.

Even then, as speed is brought into play, the "kick out" is likely to occur, the intended and much-desired smooth pulsing of the accompaniment is roughened, and some of the notes are dropped because there simply is not time for the fingers to accomplish their wayward antics and still come down on the keys indicated by the

One cardinal drawback is that many pianists have not the faintest idea that there is a fatal wobble in their finger action. They may realize that they cannot play certain compositions as they would like to, but they do not know why they cannot. Let them give closer attentions. tion to finger movement in their Bach, their Beethoven, and their Mozart. Only a few weeks of careful watching, and results will well repay them for their minute treatment of detail.

Overcoming Indifference By WINNIFRED L. CLARK

Assign shorter lessons.

should read.

- Concentrate on definite passages. Emphasize the importance of repeti-
- Encourage every honest effort. Refer to literature which the pupil
- 6. Call attention to concerts and re-
- 7. Play over difficult portions of the lesson showing just where mistakes have been made.
 - 8. See that each piece is thoroughly
- 9. Set a standard of accuracy and, at the end of every month, judge of the pupil's attainment to it.
 - 10. Give generously of your sympathy.

"Music, like religion, is a personal matter, not one of forms, institutions and ceremonies. What it is to me? is the question, and what am 1, and what would I become, in order that music, like every expression of the spirit of beauty, would perform in me its blessed work in aid of my striving toward an unattainable perfection?"—EDWARD DICKINSON.



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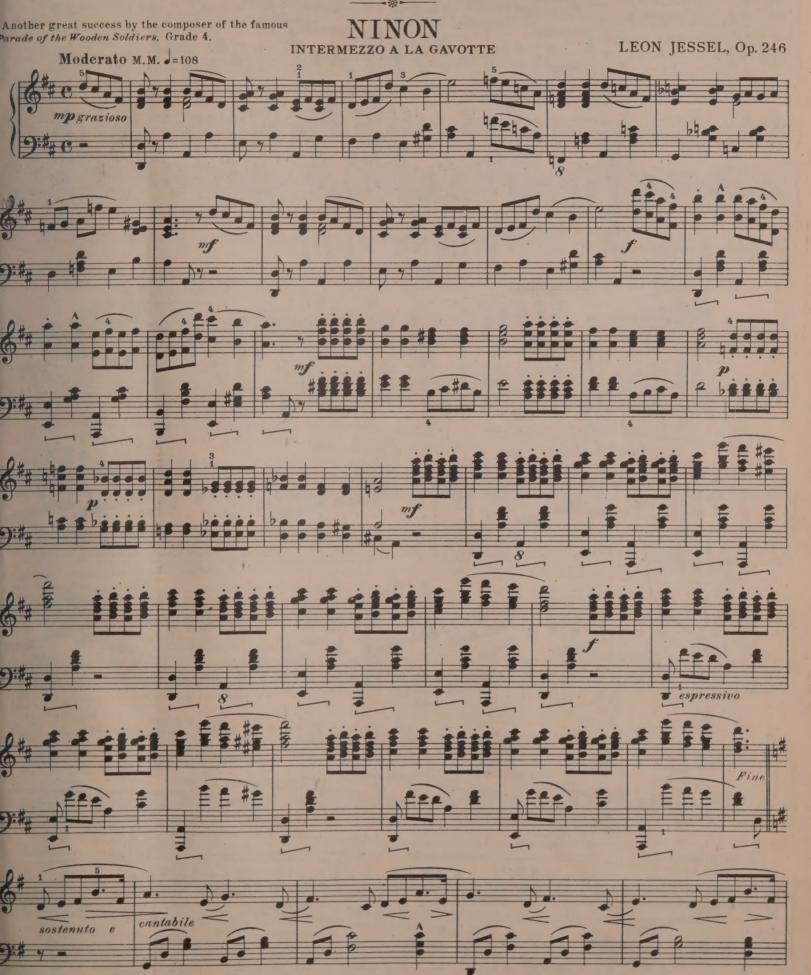
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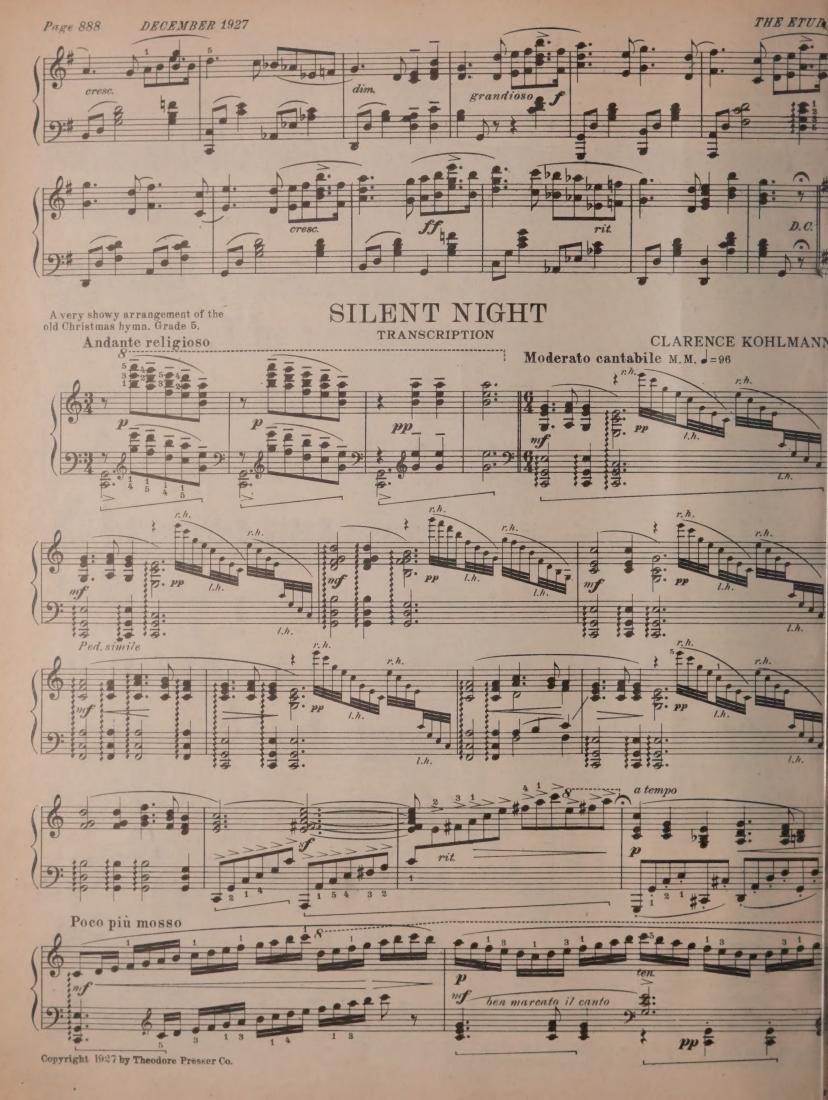
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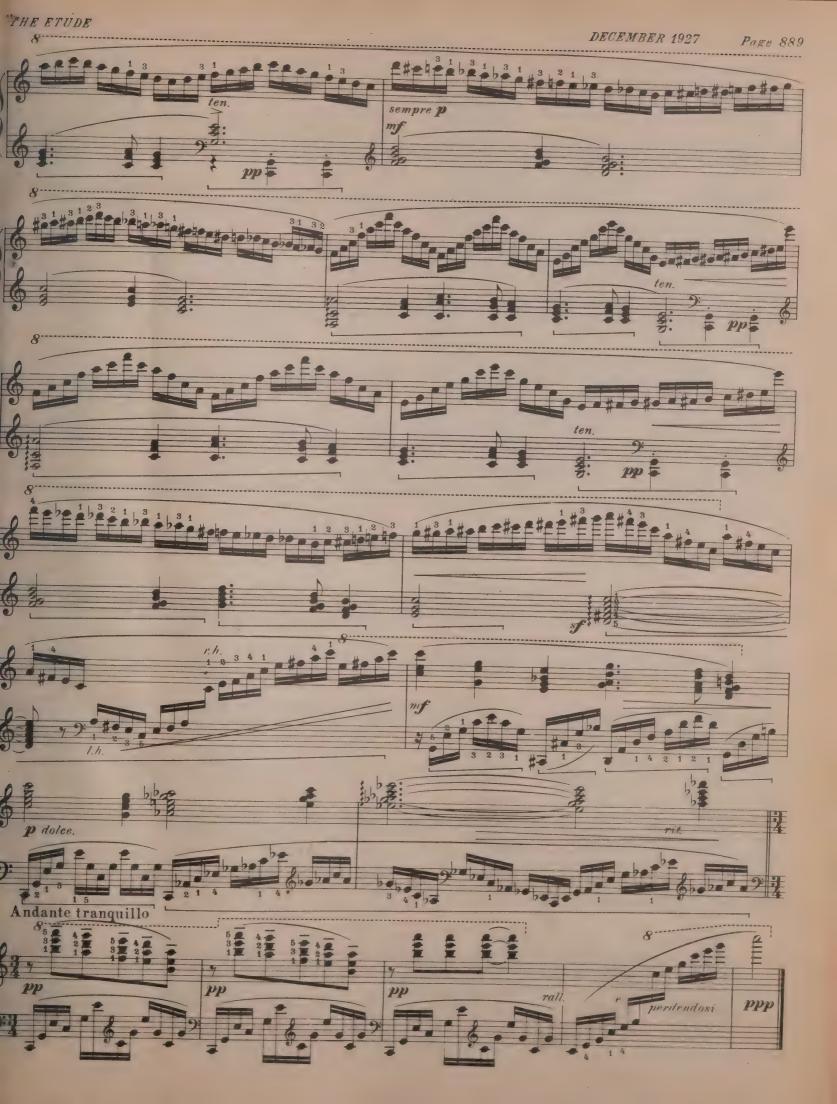
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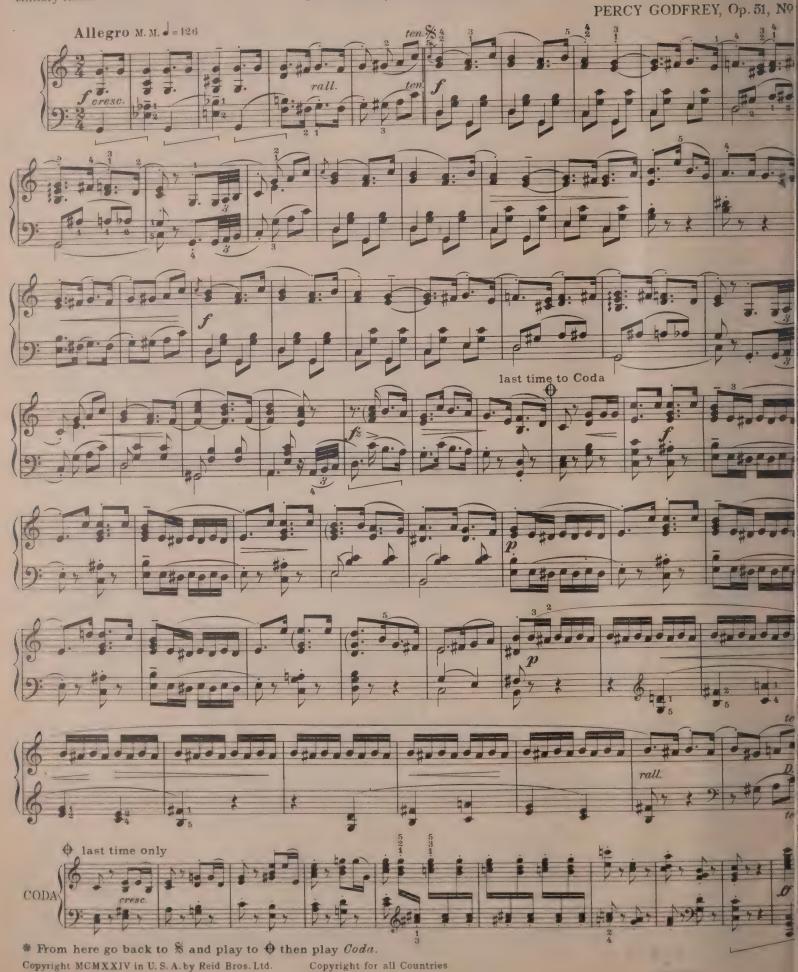
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Musical Education in the Home

Conducted by

MARGARET WHEELER ROSS

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A Singing Christmas

HRISTMAS time is music time. All A the world seems to be singing at this joyous season. Even in the frostridden and snow-covered sections of our land a veritable Springtime of song breaks forth with the approach of Christmas

May we hope that every ETUDE mother will do her part towards making the Merry ('hristmas' a Musical Christmas? That means that the mother should see that her children unite with others in the neighborhood and form a band of carol singers to g) about on Christmas eve. Also special programs of Christmas music may be prepared for use in the home circle and the day be begun with some one of the beautiful Christmas hymns sung by the entire

Let us not forget to make musical presents to our musical friends. Nothing is more appreciated. Also, by so doing, we assist the music trade and make it more possible for them to carry on towards the goal of a Musical America. Let us search goal of a Musical America. Let us search out some special music gift for the student in our home. Many a musically discouraged and lagging child has been inspired to fresh enthusiasm and renewed efforts by a worthwhile musical gift.

May Santa Clause be lavish to every one of the loyal band of Etude mothers.

A Merry Christmas to All!

Sprigs of mistletoe and holly, Fires aflame and candles bright May they make your Yulctide jolly, Bring a little fun and folly, Happiness and keen delight

Preparing a Program

MRS. B. A. T., North Dakota. Your daughter, Daphne, has a remarkable repertoire for one so young and I congratulate you, because I firmly believe the mother is responsible for the musical progress of the children. At best the teacher can only point the way. The mother must supervise and cheer every step of the journey, and it is she who deserves the credit when a successful goal is reached. In arrang-ing the recital program I should begin with a Bach number and follow with a Beethoven. Use one Czerny and follow with the Heller group. Then introduce a reading. Follow this with the two Cham-

inade numbers and the Bach selection. Introduce another reading and close with the Macdowell and Nevin compositions.

This arrangement works up from the earlier school to the more modern. I believe it would be better to have an assistant for the readings because the playing from memory of so extensive and advanced a program by an eleven-year-old girl is apt to be a nervous strain. She should rest and relax in some quiet place between each group. She will then be in condition to give the very best of herself with each appearance. Unless she is very vigorous, taxing her mind with the readings, plus the mental and physical demands of this musical program, is too much. Also, the sharing of the honors on the program is good training in sportsmanship for her and adds variety to the event for the listeners.

Table Drill

Mrs. B., Colorado. Young children can best be started by generous training in rhythmics, table exercises for the hand position and finger drill and the use of charts and keyboard games for the early fundamentals. Great care must be exercised to avoid straining the delicate muscles. Therefore the table drill should be for very brief periods, with no stiffness or cramping of hands, fingers or arms. It is a mistake to put the average tot at the piano too early. Much of the beginning work may be done comfortably in their own tiny chairs before the play table. Make the early stages joyous and excit-ing enough to sustain interest. I am mail-ing you a list of practical beginning ma-

Mrs. S. M. W., Missouri. Five years is rather young for a child to begin the actual study of the piano, unless he is very robust physically, unusually developed mentally and possessed of so decided a talent that he will not be contented and happy that he will not be contented and happy unless the longing for lessons is satisfied. If such conditions exist with your child, then lessons might be started: But you must be certain that you have a teacher of rare ability, perfectly qualified and trained to instruct such a tiny tot. Ordinarily it is wiser to put so young a child in a class in one of the "learn while you play" methods, if your community sup-ports such an institution. (See the answer to Mrs. B. in this issue.)

Is Music a Gest of Character? By HERBERT WENDELL AUSTIN

A LOVER of music has made an extensive really adored it. He also found that those study of music as a test of character, and he has come to the conclusion that it 1. a very reliable guide. In his research work he found that only a small per cent. of people despised music, a greater num-likely to ber cared nothing for it, but the majority low-man.

who disliked music were invariably of bad dispositions and hard to get along with. The theory is that any individual who despises so beautiful an art as music is not likely to find much to admire in his fel-



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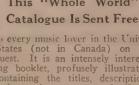


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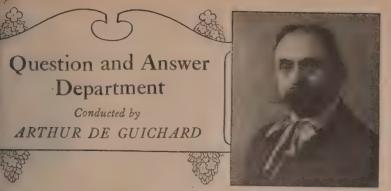


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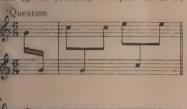
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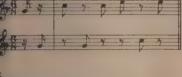


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testion of Time—Plus Accent.

4. Will you please explain the time from by the following example.—N. E. C.,







sic: Romantic, Poetic and Descrip-

selc: Romantic, Poetic and Descriptive.

). What is the distinction, if any, become Romantic and Poetic music, and how and this differ from Program or Descriptions.

A. The same distinction and difference of uning in these adjectives exists when applied to music as exists when applied to rature or language. Matthew Arnold has a that "the power of poetry is its interactive power... the power of so dealwith the power of poetry is its interactive power... the power of so dealwith the power of so dealwith the power of the p

dental but diatonic—that is, belonging to the regular steps of that particular scale or key. "Original minor scale" is the correct name, because it is the minor form from which the other forms sprang. 2. (Your question 2 is not correct: 'la" should be "la-flat" and "if" should be "si;" you have no seventh degree.) The tonic minor is not a different form of the scale; the name "tonic" means that the minor scale is formed on the note which has been the tonic of the major—C major having been the key, a change to a minor is constructed on the same note, the tonic C, thus:

(1.) Key of C major, C D, E, F, G, A, B, C. (2.) Tonic key of C minor, C, D, Eb, F, G, A, B, C, tonic melodic minor. (C.) Tonic key of C minor, C, D, Eb, F, G, A, Original relative minor.

3. The "altered" minor (also called the "transition" minor) is the same as No. 2, ascending and descending. The melodic minor ascends as No. 2 but descends by the notes of its signature. The harmonic minor has a minor third and a minor sixth, ascending and descending. In terms of the movable do, the major scale is constructed on do (do, re, mi), the minor scale on la (la, si, do).

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As to the beauty of these calendars, we regret the above illustrations are too small to show the detail of them and that they do not show all the beautiful, striking color of each. "The Fairyland of Music" and "The Musical Argosy" illustrations were selected for our 1928 calendars because these illustrations have created more favorable comment than any other musical illustrations produced in the last half-dozen years. Certainly no one after seeing these calendars will deny they are a generous value for the prices asked. There is ample space at the bettern centre of these calendars for the teacher to imprint a name and address with a rubber stamp or if quantities are desired for advertising purposes we will supply them with the teacher's reprinted—100 for \$11.50; 200 for \$21.50; 250 for \$25.00. (We cannot supply less than

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Conducted by A. S. GARBETT

The Shyness of Brahms

a certain brusqueness of temper which e him a reputation for coldness and terity, but, according to Jeffrey Pulver, his recent biography of Brahms, "most the signs generally accepted as indica-of a morose and surly temperament e called forth by his excessive shys and self-consciousness early in his , a futile attempt to hide a softness ich he feared would be mistaken for kness.

He was always thoroughly manly in dealings with both men and women, the consideration he showed his ents was extended to all elderly folk, ecially toward invalids. While on his day one year, he heard that a lady upying the same house was ill; he imliately made a practice of removing boots when returning home at night to id inconveniencing her.

Rather than give trouble to others he ild frequently incommode himself; to

BRAHMS was a Prussian by birth and prevent a servant at a hotel getting into trouble for being late with his boots, he preferred to perambulate his rooms in his stockinged feet until footwear was brought to him. He never dreamt of smokingpassionate devotee of tobacco as he wasin the presence of ladies without first assuring himself that they offered no objection. He went to great pains to avoid hurting the feelings of others.

"When in Italy and visiting cathedrals he never refused the holy water offered, and, staunch Lutheran though he was, he made the sign of the cross rather than hurt the feelings of those who believed they were conferring an honor upon him

"His open-handedness was little known to any save those who benefitted. Wherever help or pecuniary aid was needed he supplied them, often anonymously, sometimes personally with the off-hand remark 'Take it! I have no use for so much money.' Perhaps only Simrock who held Brahms' purse strings in later years actually knew the extent of Johannes' generosity.

Yet Every Movement Has a Meaning

NE of the most precarious of operas Parsifal, according to Mary Fitch Wat-in "Behind the Scenes at the Opera," ook based evidently on intimate knowle of affairs at the Metropolitan.

t is a dangerous thing to be caught ping in the wings the day Parsifal is duced, says this author. "It is the most ing opera! Floor, wings and backp are never still. Dignified posts which has learned to depend upon suddenly ome whirling dervishes and wind lande around themselves like Salome and seven veils. There are moments of kness so profound that every last pernot actually detailed to a certain task st stand frozen to the spot where he pens to be, scarcely daring to breathe I the perilous moment is past. Klingentire castle has to go through the r somehow, and one is more than apt accompany it unless wary.

Kundry does not have an easy time of In her heavy veil she is led by a citous mechanician down under the ge among the steampipes and electric les, bellows and what-nots, and even-lly mounts a small elevator where she

is strapped to a species of iron brace not unlike the devices which aid dolls to stand erect on toy counters. 'Now get your nerve, Madame,' cautions the mechanic, and gives her a few trial jouncings to see if she has it. Then suddenly the trap above her head rolls back, a spot-light strikes through, the inevitable individual with the open score appears and says, 'Now!'-and up goes the elevator, projecting her head and shoulders through the trap as neatly as a thread through a needle's eye .

"Klingsor's garden has to undergo a sudden and blighting frost at the end of this act. Stage-hands with buckets of withered leaves sit above on flying bridges, ready to scatter these lightly through the air at a given signal. One memorable Thanksgiving Day something happened to the pulleys which held the bridge, and it descended with its human and shirtsleeved freight into full view of the audience, and hung there for long and effective moments above the paralyzed Kundry's head The stage hands ran frantically from one side of the bridge to the other, seeking

Music and Revolution

musicians, though the revolutionaries often anxious to prove their capacity civilization by encouraging the fine

lthough Grétry declared that no great ical works were inspired during the olution," she says, "it was not the fault hose in authority, for they were really

EVOLUTIONS usually mean hard times song like the Marseillaise to inspire

Yet the artists suffered. "Under the old régime, a generous, if arbitrary, system This has happened recently in Russia of pensions and royal gifts had rewarded was the case in France a century ago, genius. Old artists especially felt the loss ording to Mary Hargrave, in "The of this support, but the younger ones, like lier French Musicians." Méhul, greeted the new order of things with enthusiasm, until they were horrified by its excesses. The little band of musitions to encourage the arts, especially during this period, especially during the field with the encourage the arts, especially Reign of Terror, forming a circle of friends united by common interests and a common danger: Grétry, Cherubini, Gosser at the de Musique . . Even see, Berton, Méhul, Lesueur, Boieldieu, the youngest of all."

(Continued on page 941)



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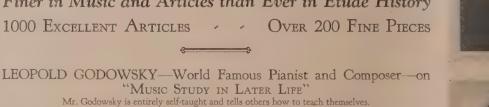
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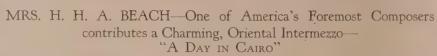
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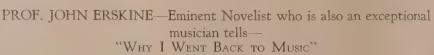


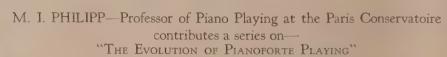
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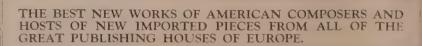


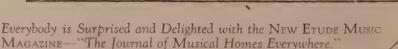
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Christmas Everywhere

7HAT is it that gives the festival of the birth of Christ its joyous universal appeal? Why is it that people of many other religions celebrate this day in brotherly spirit and by the exchange of love. tokens of Christmastide? Why is it that, of all church festivals, this birthday has come to be observed with more devotion and exuberance than any other feast?

Isitnotbecause of

the humility which surrounded the nativity?

Christ was not born in a palace, but in the lowliest possible habitation—a stable. Here then is a world-searching appeal to all mankind.

No child coming into the world could have had a lowlier cradle—not one.



"THE HOLY NIGHT" -COREGGIO

Here was no regal pomp and circumstance—but the "wise men," symbolizing the wisdom of the world, bringing precious gifts to the new-born Savior.

It is not strange that this festival of universal appeal should call for expression in the one language known to all men—music.

We gladly join at this season with our great family in music's gift to the Christmas festival.

Every musician, every lover of music, should do his utmost to employ his talents, his genius, his ability, to bring more and more Christmas music to the minds and hearts of the multitudes who commemorate the coming of the Little Babe of Bethlehem.

Salve Musica — Laus Deo

WHY WE NEVER HAVE PRODUCED A BEETHOVEN OR A WAGNER

TIME and again we have been asked, "Why has America never produced a Beethoven or a Wag-

The truth is that we have brought forward musicians of the extremely high calibre of Mrs. H. H. A. Beach and Edward MacDowell; but it is no belittling of their great genius to note that neither ranks with the prodigious productivity and scope of master German composers. Their metier has been different. They have traveled in different directions. None would be more ready to recognize this than our American composers themselves

Born under different conditions, surrounded with a different social and racial psychology, each one of these great American masters might have, with the same desire, become a Wagner or a Beethoven.

What do we mean by different racial and social psychological conditions?

America, despite the huge introduction of foreign blood from other countries, is still cast in an Anglo-Saxon mold. In many ways this is the foundation of our tower of strength. It has invested us with vigor, integrity, industry, courage, staming and character.

Yet, our Anglo-Saxon mores have at the same time served to imprison our emotions in sarcophagi of nickel chrome steel conventions from which we rarely permit them to escape.

We place our dignity, our decorum, our conventions, our love for the opinion of our neighbors as to our importance, above everything. The average American man never sings spontaneously from one year's end to the other. We sing only in groups when some one gets up and waves a stick at us. If we were to sing in the street, as might a potent youthful Bellini r Rossini, we would possibly be arrested. The only way can safely sing in the streets of America is to join the Salvation Army.

We have a regard for "face" that is truly Chinoise.

Once a year or so we "let go" at a football game. Then carefully put our emotions away again in moth balls for mother twelvemonth.

Inspiration is made of cosmic stuff. The emotions of a Beethoven or a Wagner soared up to the stars. How can we produce epic music when we are chained to conventions that are in many ways as severe as the strictures of our Puritan ancestors?

Composers in the past have been all too fond of stimulating their emotions with alcohol. In fact we were recently forced to confess that we had never known of a really great composer who was a total abstainer. This does not mean, however, that a great composer of the future may not arise and find a stimulation from high ideals, pure air and sunlight, that will lead him to create masterpieces. Nor would we have it thought for a second that we have any idea that the Anglo-Saxon race is incapable of reaching the Beethoven and Wagner zeniths, to say nothing of those of Bach and Handel. Think of Shakespeare! But Shakespeare lived and created masterpieces in England's greatest hour of emotional and intellectual freedom.

MUSIC VICTORIOUS

NE of the most curious testimonials to the great value of music as a contributing factor to leadership has come from an altogether unexpected source. Last year at the series of games played in New England by rival football teams, one team immediately stood out above all others. This was the

eleven of Brown University, trained by DeOrmond McLaughly. On three successive Saturday afternoons Yale, Harvard and Dartmouth went down before the vanquishing force of Brown.

Where was the singular power of this organization of iron men that literally "walloped" three famous football organizations? We can only depend upon the word of the trainer himself. At an alumni dinner he was asked how it came that the Brown football team had played through the entire season without a single defeat. Was it the regularity of the training table? Was it a special code? Was it a long course of physical exercises? Was it luck? Was it superior generalship?

McLaughly flouted these ideas and said, "Music is what made the players iron men. They depend upon rhythm and morale. Unless you have a singer or two upon the team you have a tough time to keep up the morale. Whenever we were on the train to go to the game I always made them start a song."

What a singular way in which to have the power of music brought to our attention again! Music has meant the essence of courage to thousands of people. The man who goes to work with a song in his heart has victory in his soul. It is an incredible force—this music. It is a power which a man may create within himself, and thus fortify, unify, and intensify his whole intellectual, nervous and muscular system.

Gradually the world is beginning to find what a very precious thing music is in life and what a large share of leader-ship depends upon it.

THE "GYP" PIANO DEALER

THE "Gyp" piano dealer is very much at large.

This is one of his "games." A second-hand piano is advertised, at, let us say, \$198.00. The customer comes and is surprised to find that the piano is almost as good as new in appearance. It has only "a little scratch on one end." The "Gyp" after pathetically telling the customer that he is forced to sacrifice the piano to buy malted milk for his mother-in-law, or for some equally pathetic reason, confides that the piano would probably bring twice as much if it were new. The victim bites, and the piano is sold. In nine cases out of ten the piano is really a new piano, and the "little scratch on one end" was probably put there by the "Gyp" just a few moments before the victim arrived. The piano has probably been bought a week before for not more than one hundred dollars.

This is another trick of the "Gyp." He advertises a piano of a fairly well-known make, at, let us say, \$375.00. The victim arrives and tries the piano. It has been doctored so that it sounds no more like a representative instrument of the known make than a dish-pan sounds like a cathedral bell. The victim is greatly disappointed. "Just try this piano," says the "Gyp," and the victim plays upon a cheap instrument finely tuned for the occasion. "You see," says the "Gyp," "how much mere name amounts to. This piano is not known; but everyone who knows anything about the piano business knows that it is far better than the other. More than that, it costs twenty-five dollars less." The victim in the end buys for \$350.00 a piano that is worth, let us say, at the most, \$125.00.

There are two important rules in buying a piano:

Rule I. Buy only from a dealer of known and established reputation in the community. This does not imply that if your means are limited you should consider only the highest priced pianos. But, when you buy, get "your money's worth."

Rule II. Beware of buying too cheap an instrument. You will not get any more than your money's worth.

A Musical Satire

From a
Renowned Scientist

LADIMIR KARAPETOFF

PROFESSOR OF ELECTRICAL ENGINEERING AT CORNELL UNIVERSITY, AND SUCCESSOR TO THE LATE CHARLES P. STEINMETZ WITH THE GENERAL ELECTRIC COMPANY.

One of the Foremost Scientists of the Day Writes Amusingly Upon the Need of the Piano

Professor Vladimir Karapetoff is a remarkably fine musician. He segiven many public recitals, both as 'cellist and pianist. He was to in St. Petersburg, Russia, January 8, 1876; educated in the Civil gineering Institute of that city and in the Technicological High School Darmstadt, Germany; and came to America in 1902. He is concered one of the foremost electrical engineers of the world. This irical skit is in the reformed-simplified-phonetic spelling adopted by of. Karapetoff for his personal use.



DR. VLADIMIR KARAPETOFF

Seven Reasons Why Yu or Members of Yur Family Shd NOT Study the Piano by Vladimir Karapetoff

- 1. Yu may be mistaken for a person of culture and of higher aspirations.
- 2. If yu play the piano yurself, no matter how litl, yu can appreciate and enjoy professional pianists much better. This means a constant temptation to waste time and money for concerts.
- 3. As a pianist and accompanist, yu wd redily become a center for other musical persons, violinists, singers, etc. They wd track yur front porch and good rugs, take yur time, and expect yu to serv lemonade and crackers.
- 4. The study of the piano develops the mind in its finest aspects and adds to co-ordination between the mind and the body. If yur ambitions for yurself and for yur children do not go beyond that of becoming a ditchdigger or a washerwoman, such mental development is at best useless, and may be positively harmful.

- 5. Many of the greatest works of the greatest composers either wer writn for the piano, or later arranged for it. So yu wd be establishing ties with Beethoven, Chopin, Wagner, and other queer fellows whose manners wer such that yu wd hesitate to receiv them in yur parlor in person.
- 6. In days of lonesomeness or sorrow, yu can find redy solace in the universal and sublimated love and pity exprest by great musical minds. Thus yu wd lose some credit for yur sufferings at the last judgment.
- 7. If yu and yur life partner enjoy music and can play together, or one can accompany the other, chances ar yu wil stick together to the end of yur days. In this way, for the sake of a few pretty melodies, yu will miss all the joys and thrils of multitudinus marital and extra marital experiences.

V avajeloff



THE CESAR FRANCK VIOLIN SONATA

A MASTERLY FRENCH PAINTING BY S. DETILLEUX

"The César Franck Sonata," by the famous master painter, S. Detilleux, was one of the artistic sensations of the French capital. Many regard it as the finest picture of its kind that has appeared for many years. The suggestion, behind the piano, of the famous "Victory of Samothrace" (which so many thousands have seen in the Louvre), the intensity of the performers, the high lights upon the score on the music desk, all these contribute to the inspirational atmosphere.

This Franck Sonata for violin and piano is easily one of the foremost masterpieces of the past century. Indeed it is rated as one of the ten greatest works for the violin. The Belgian composer, whose art reminds us of Bach, possibly more than that of any other modern, was born in 1822, in the art center, Liège. He studied at the conservatoire of his native city—a school which has always been especially distinguished for the great number of violin virtuosi it has produced. Verice among them

duced, Ysaye among them.

At the age of fifteen Franck went to Paris and entered the French National Conservatoire. That institution was then under the direction of Cherubini. Leborne was Franck's teacher in counterpoint and composition, Zimmerman for the piano, and Benoist for organ. While at the Conservatoire he won two first prizes and one second prize. For some unaccountable reason his father forbade him to compete for the great *Prix de Rome* which would have enabled him to have a period of development in the Italian

capital. He returned to Belgium, but in 1844 again took up a residence in Paris which was to last forty-four years. It is for this reason that Franck is often regarded as a com-

poser of the French school.

In 1858 he was appointed organist of St. Clothilde, which important position he held till his death in 1890. His playing attracted musicians from all over the world. He was appointed successor to Benoist as professor of organ-playing at the Conservatoire. There he had pupils who were to win great distinction—Chausson, d'Indy, Lekeu, Ropartz, Vidal, Pierné, and the well-known American composer, R. Huntington Woodman, among them—and to these he transmitted his ideals in composition as well as in playing of the organ.

Franck's most notable service to French musical art was in bringing the French public and the composers of the day into a higher appreciation of music not directly connected with the opera. In Franck's youth the attention of the French composers was for the most part directed towards the production of opera; but since his great labors there France has produced many musical masterpieces in other fields.

The César Franck Sonata in A Major, for Violin and Piano was written in 1886, when Franck was sixty-four years old. It was dedicated to Franck's fellow-countryman, Eugène Ysaÿe. Ysaÿe labored indefatigably to bring the work to the widest recognition. The composition is of great nobility and force; and it is extremely difficult.

FDGAR STILLMAN KELLEY, one of the foremost of American composers, was born at Sparta, Wisconsin, April 14, 1857. A college education was interrupted by frail health, after which he followed his musical inclinations and entered the Stuttgart Conservatory, from which he was graduated in 1880. For a number of years thereafter he lived mostly in Berlin, and there his compositions attracted much favorable notice. Since 1910 he has been Dean of the Department of Composition at the Cincinnati Conservatory of



Music, and for some years he has held a fellowship in composition (the first in America) in Western College of

Athens, Ohio. Mr. Kelley's compositions in the larger forms, for orchestra, have been often on programs in both Europe and America. His incidental music to "Ben Hur" has had more than five thousand performances, in connection with that play, in England, America and Australia. His allegorical oratorio, "Pilgrim's Progress," had its world première at the famous Cincinnati May Festi

EDGAR STILLMAN KELLEY

Dissonances and Un-Dissonances

A Chapter Dealing with Euphonious and Cacophanous Gone Groupings

By Edgar Stillman Kelley

THE WHOLE QUESTION, as to what is allowed and what is forbidden in the employment of notes extraneous to the harmony, is one of the most difficult in the entire range of composition; the permissible length of such notes is in no way established. In the absence of artistic tactished. In the dosence of artistic feeling, the composer will often find himself using the most painful discords. Innovations in this direction, in the latest post-Wagnerian music. are often very questionable; they de-press the ear and deaden the musical senses — RIMSKY-KORSAKOFF— "Principles of Orchestration."

URING the early days in California, the pioneers experienced almost in-surmountable difficulties in supplyng the mining camps with provisions and ther necessities of life. As the resulting hortage extended to those refreshing li-uids then so much in demand, the inrenuity of the mountain bar-keepers was orely taxed to satisfy this urgent need. At last, so it is said, a substitute was desired to which the miners by degrees became inured. Scandal, that eminent uthority, noted for her picturesque desails rather than for her historical accuracy, whispered that the newly invented will consisted of diluted sulphuric acid orth an admixture of finely pounded glass. Be this as it may, such was the ultimate qualarity of the compound that, when he mountaineers drifted back to civilizaion and were served with genuine whis-

key, they spurned their former beverage. "No!" was their comment, "We want some of that there stuff that c-a-r-v-e-s its way down!'

So habituated are many of our present day concert-goers to all manner of tonal atrocities, that, when they hear a genuine dissonance, they fail to recognize it. Many of these dissonances that so harrowed the Philistines of fifty to eighty years ago, are now passed over by them like so many diatonic scales and triads. This is doubtless due to the influence of many of our modern tone-poets who, in their search for "thrills," thrust their fists down deep into the barrel of Dissonance. Then, no longer finding that which they deem effective, they resort to combinations which, thus far, defy analysis.* However, this product serves its purpose, constituting the culcular and the substitutions. ing the sulphuric acid and pounded glass of that music that "carves its way down" the ears of the public.

In the endeavor to treat this rather delicate subject fairly and intelligently, it will be advisable to review certain technical definitions given by some of the outstanding theorists of the past century, together with their opinions concerning the intervals and chords employed in the best of our music, prior to that period temporarily known as "modern." †

*Some twenty years ago a German writer pathetically exclaimed, "What is to be done? Even the harshest dissonances no longer at-tract."

ift must not be forgotten that in the six-ties, seventies and eighties of the last century Schumann and Wagner were called "modern;"

Richter says:

"When we speak of consonant and dissonant intervals in music, we understand not merely such as sound well or badly, but, by the first, we mean such as produce a completely satisfying effect without demanding further progression—while dissonances point definitely toward a succeeding chord, without which no satisfactory impression is produced."

Bernard Zichn emphasizes this discrimtion is a produced that the positioning that

Bernard Zichn emphasizes this discrimination by maintaining that:

"The terms consonance and dissonance have nothing in common with the idea of euphony and eacophony. They are only generic names of chords and intervals."

Riemann tells us that:

"Long before the Doctrines of Chords were formulated, intervals were divided into consonant and dissonant. The Latin consonans, meaning 'sounding together' (blending), dissonans implying 'sounding asunder' (a tonal disunino no schism)."

Dr. C. H. H. Parry, in his contribution to Grove's Dictionary, dealing with Discord, enters the field of psychology even more definitely than Richter or Ziehn, when he states:

"Discord is a combination of tones which produces a certain restless craving in the mind for some further combination upon which it can rest with satisfaction. The changed combination which must follow them, in order to relieve the sense of pain they produce, is called the resolution."

while Marx and Richter in their text books on harmony and composition, written long be-fore, justified various "liberties" and "free-doms" from the strict rules of the "old theorists." This illustrates the great flexibility of the term "modern."

of the term "modern."

In musicians this craving for a chord of repose may be, doubtless, more acute than in others. Two young members of a Western symphony society chanced to be roommates. To be sure that the one who loved his morning slumber should not be late for rehearsal, the more active one used to strike a diminished seventh chord on the plano, which forced the weary one to rise and resolve the disturbing dissonance.

All thoughtful music students have observed the growing tendency, from the time of Haydn to Wagner and Tschai-kowsky, towards harmonic richness and complexity. But if we take the career of Beethoven and study his harmonic outlines, we fail to find any striving after sensational dissonant effects, especially in his later works. As far as the piano sonatas are concerned, many of the higher opus numbers have less of the harmonic appeal than some of the earlier ones, notably Op. 13, Op. 27, No. 2, and Op. 57; while, singularly enough, few of his compositions contain anything so remarkable in the way of striking and significant chord progressions as the first movement of the Pathétique, especially the passage from measure 35 of the development section to the reprise. The fact that in Beethoven's various works there are ample evidences of harmonic powers held in reserve, that he had many other devices for maintaining the interest of his hearers, and that his climaxes were effected by a legitimate elaboration of his thematic material, should lead us to beware of all short cuts to artistic success or the tendency to follow any given, specified prescription for creating a startling effect.

Beethoven was not afraid of dissonances, but he applied them wisely and with discretion. In some of his quieter moods he employed changing notes or appoggiaturas, as in Ex. 1 from the Adagio of the Sonata





Its first appearance (at a) is fairly suave and simple; but, on its recurrence at the beginning of the development section, it assumes a more strident character, being combined with the chord of the minor nunth (Ex. 1 b). Again at c we find still another dispersion of the same chord, but here the effect is less intense, and both the lower and upper voices resolve into the discount and seventh.

Chopin employed the same principles, but in a rapid movement and fortissimo, in his Grande Polonaise Op. 22. Here the effect is especially fierce, as the changing notes are strongly accented (e\(\mathbf{z}\), c\(\mathbf{z}\), bb, and so forth), while the resolutions (f, d, c\(\mathbf{z}\), and so forth) are already emphasized in the lower part.



To show that Beethoven did not hesitate to use dissonances to express his pent-up emotions we need but glance at the muchquoted measures from the last movement of the 9th Symphony. (See Ex. 3.)



The theoretical speculations given in the footnote would have interested Beethoven but little. What he sought to effect was a cataclysmic outburst denoting a break with the past and clearing the way for a bright and cheerful future—so fully voiced in the ensuing "Ode to Joy." And yet, let it be remembered that this curiously bitter discord is a legitimate dissonance that emphasizes and points the way towards happy consonances, and is by no means a mere specimen tone-group "reigning supreme for its modernity and daring," as some would have us believe.

iDr. Prout ("Harmony," page 192) gives this excerpt as the only specimen containing all the tones of the chord of the thirteenth he had met with, but adds that on examining its treatment and progression it can hardly be considered such. "The key is D minor, and the root of the chord would be A—D and F being respectively the eleventh and thirteenth." But as the regular resolution does not follow, he very justly adds, "The simplest explanation of this passage is that all the upper notes, forming by themselves a chord of the diminished seventh, are accepted auxiliary notes to those of the tonic chord together with which they are sounded."

(An unusual procedure.) Some theorists higher regard this phenomenon as a compound auticipation, the brass and basses taking the tonic triad (D, F, A) while the remaining strings and wood-wind give the discossible seventh chord (C2, E, G and B₀).

The value of dissonances, not merely in suggesting but also in compelling a movement of the voice parts toward a given goal, may be observed in the closing measures of the development section of the first movement of Schumann's Piano Concerto in A Minor, an outline of which is shown in Ex. 4:



If the reader has this work at hand, he will notice that the development, or working-out section, begins in the key of Ab, rather remote from the tonic, A minor. Through a charming series of modulations, in which the motive of the introduction is tossed to and fro between the piano and orchestra, the composer introduces a new lyric variant of the main theme in G major, repeated in C major. Toward the close of this lyric passage a new motive, characterized by a diminished third, is evolved. Taking this germ (see Ex. 4, a, a, a --), we are led at first vaguely, but later more and more definitely to the reappearance of the main theme in the tonic. By playing the melodic outline of the upper voice part from the high B-flat downward to the A in the last measure, then adding to it the imitation in the alto part, and finally playing the entire outline slowly, we may observe the new values thus revealed in this beautiful passage, in which the element of dissonance is as essential as it is

In reviewing the works of Wagner one is impressed by his powers of invention that affect in a peculiar manner whatever he touched. The consonances of the Rheingold Prelude, the Walhalla Theme, Brünnhilde's Sleep or the Chorus of Welcome to King Gunther, on the one hand. or the dissonances that lend such character to the themes of Hagen's Plotting, the Curse and the Draught of Forgetfulness, on the other, all bear the imprint of his genius. Concerning the dissonant element, writers on the subject seem to overlook the fact that one source of Wagner's strength lay in the masterly manner in which he preserved the proportion between the varying moods of a given scene and the intensity of his dissonances. In playing through the fragment from the Rhine-Daughter's Scene in the last act of "Die Götterdämmerung," we cannot fail to grasp







No mere combination of consonances could possibly so strongly suggest the limpidity and liquidity of the Sacred Stream and its Nixies. Within the five measures indicated there is but one triad touched upon in passing, but everything is so cuphonious that we appreciate the admonitions of Richter and Ziehn, to dissociate the term dissonance from the concept of cacophony.

In accord with Wagner's above-mentioned faculty for keeping the intensity of his harmonies in proper proportion to the emotional character of a given situation is the following fragment:

Ex.6 Lebhaft



The most incisive dissonances in the drama appropriately strike our ears at the instant that Hagen drives his spear into the vulnerable spot in Siegfried's back. These are no arbitrary tone smudges thrown in at random, nor are they the result of mere lucubration. They are, on the contrary, the inevitable result of the clashing of the themes associated with the Curse and with Vengeonee.

Sometimes we have a long series of interdependent dissonances that give a deeper significance to the progression from one tonality to another. We have seen a graceful suggestion of this phase of workmanship in the Schumann excerpt (Ex. 4). kindred type may be found in the first movement of Tschaikowsky's Sixth Symthony (the Pathétique), only of much greater extent and far keener dramatic import. The 38 measures preceding the return of the secondary (lyric) theme, built upon the F# organ point, contain the most remarkable specimen of harmonic development in symphonic literature. ‡The intertwining dissonances, always logical and legitimate, with surprise after surprise,

†Tschalkowsky's passionate devotion to his country is well known and, in this great work, it seems as though he foreasse and fore-fell Russia's terrible downfall.

culminate with such a terrific conflict of tones that it might seem that the bounds of symphonic propriety had been overstepped.



Did space permit, the outline of the entire passage would show that this dissonant ceding measure. Again, while the low E# of the trombone and the tuba against the F# of the kettle drums and the G4 of the 'cello and first bassoon produce an effect startling in the extreme, they are nevertheless, tones of a well-known chord, but in an altogether novel distribution. This harmony is the same, in fact, as that employed by Chopin in his Barcarolle, Op. 60 in the 7th measure before the close. Compare Ex. 7 a and b with c and d. At e is a bit of Chopin's figuration to suggest his elaboration of the chord at c. In both instances we have to deal with an augmented six-five chord and its resolution above an organ point on F#.**. To appreciate the Chopin excerpt we must also inspect the preceding seven measures. Then we shall see that the chord at Ex. 7c was as incvitable as in the Tschaikowsky example at 7a

The problem touched upon by Rimsky-Korsakoff, in the motto that heads this article, had already afforded Dr. Marx some eighty or one hundred years ago, a field for speculation (Compositions-Lehra Band I). After considering the flavorless quality of certain old school Italian music, where consonances predominate, he says:

"Composers of that school avoid dissonances, especially the unprepared, or at most employ them as spices, in order that the main diet of the aural banquet taste not too insipid. But hesitation and contradiction are unavoidable How much seasoning is beneficial? Where does it begin to be too much? On this point there has never been agreement."

At the present day the element of condiment seems to outweigh the nutritive quality of that which is served at the "aural banquets," as Dr. Marx quantly expresses it. In Ex. 8 we see an interesting specimen that illustrates this point. It is by a composer whose belief is that Ugliness not Beauty, is the aim of the artist. It is objective, he seems to have his the bull's-eve.



"In the first case this organ point happen to be the dominant, in the second, it is to lonic, but the relative resolutions are the

(Continued on page 051)

The Music that is in Every Man

An Interview with the World's Most Remarkable Entertainer "Roxy"

(R. L. ROTHAFEL)

THE ROMANCE OF A MAN WHO IS HEARD OVER THE RADIO, BY MILLIONS OF PEOPLE, EVERY WEEK

the enormous development of the adio and moving pictures, is responsible or revealing to the public, "Roxy" (R. L. Rothafel), a genius in showmanship who as devised an altogether unique plan for he regular dissemination of great music, andwiched in between novel entertainment features in such a way that his projects have great educational value to the general public.

More than this, it was the initiative and genius of "Roxy" that led to the first large noving picture theater orchestras. success of his tactics brought about the ntroduction of numerous similar orchesras of symphonic complexion in moving picture theaters all over the land, and points to a revolution in opportunities for he development in public musical taste in

Greater Opportunities
THIS CULMINATED in the orchestra of one hundred and ten men in the present great "Roxy" theater in New York. Only a few years ago musicians pointed to the great number of inexpensive musical events in European cities. America now has, it is estimated, some en times as many opportunities to hear great music finely played, at slight cost, as has any European country. Much of this is due to the ideas and initiative of 'Roxy;" and, therefore, he deserves unique ecognition as an educator.

The career of "Roxy" is unusual even n America, the land of limitless opportunity. He was born in Stillwater, Min-nesota, forty-five years ago. When he was twelve, his parents moved to New York. His first employment was as a cash boy in a Fourteenth Street depart-ment store. His mother died when he was fourteen. He wanted to see the world and therefore joined the United States Marines, benefiting enormously from the discipline of this most severe branch of military service. He became a Corporal and is now a Major in the reserve corps. But we shall let him tell something of his

"After leaving the U. S. Marine Service, the very idea of 'service' was uppermost in my mind. I wanted to live my life so that it would be of as much value to as many of my fellowmen as possible. The moving pictures struck my imagi-nation very forcefully. I saw in them something which would relieve the ten-sion of the American business man. Not since the beginning of time, have we known the kind of business intensity which the American man engages in every day. He holds himself down to his problems and keeps h's energies at white heat for hours. Unless he had some means of relaxation, mental, physical and spiritual, our men and women would be destroyed in a generation. Their minds and bodies would be hurned up with the friction of would be burned up with the friction of the daily grind. With them would go the

"The main thing is that his relaxation must be easily accessible, appropriate to his needs and inexpensive. That is, he wants to be lifted out of his humdrum monotony of business routine, no matter low much he may 'love his business.' He calls for romance, beauty, information, new ideas, art, architecture, music. He de-

COMBINATION of an unusual mands entertainment; and sub-consciously brain and personality, together with he likes best the entertainment which the enormous development of the leaves him a better, stronger and happier

> 'Thus it was that very early in my experience I saw that music was to play an all-important part in the moving picture theater of the future. Provision had to be made for this, at all costs. When I think of my first theater, in a little Pennsylvania town, and compare it with the great modern 'Roxy Theater' in New York, it all seems like a wonderful dream.

An Initial Venture

66 IN THE first place, my initial venture was not a theater at all, but a store that had been used by the local undertaker. What more lugubrious auditorium could be conceived? Imagine the change! The projector was crude, the screen billowy and the lights poor; but the people liked it. That store was the laboratory of my dreams, enabling me to try out, in very primitive ways, some of the ideas I had.

"Then I went back to Minneapolis and Milwaukee, determined to develop on a larger scale my ideas of leaving nothing undone to make the moving picture theater the most inviting place in the neighborhood. It had to be beautiful. The service must be persistently as fine and courteous as that in the best homes; and the music, above all things, must be of the highest order I could afford to buy.

"In 1913 I made my entry into New so that the sound emanates from the or-York, at the Regent Theater on Broadway. chestra pit. It has three separate consoles This was my great opportunity, and, of course, I did my utmost to provide originality, novelty, but, most of all, always beauty, beauty—beauty for the eye and ear, and comfort and safety for the person of the auditor. It was then that I began to dream of a cathedral of the moving picture, a dream I have realized in my present theater.

"After the Regent, I became successively the managing director of the Strand, the Rialto, the Rivoli and the Capitol theaters, in New York. Each theater gave me an opportunity to make a distinct advance in the art of presenting a form of inspiration to the public, which appealed to the mind

and soul.
"The Roxy Theater in New York is the largest similar building in the world. It covers an area of fifty-two thousand, two hundred and fifty square feet. Its height is one hundred and fifteen feet. There are seats for six thousand, one hundred and cighty-six persons. The little theater in Forest City would look like a box placed on the stage of the 'Roxy Theater.'

Music First

MUSIC has been made a prime consideration in the construction of this building. In fact, it is built around a huge organ. This organ itself is installed in sound-proof chambers under the stage,

and may be played by three organists at once, giving the organ a symphonic character. The main console, or collection of keyboards, has five manuals and pedals, the other two consoles having three man uals controlling special divisions of the

"In the grand foyer, or entrance, is another three-manual organ operating from hand-played rolls, reproducing the playing of the greatest organ performers. Also a grand piano may be played from the organ keyboard.

gan reynoard.

"The orchestra pit accommodates the symphony orchestra of one hundred and ten artist musicians. The entire 'pit,' with orchestra playing on it, may be raised or lowered fifteen feet, by a series of electric. elevators. This is done at every performnumbers will not be submerged in the pit. There are, in addition to the orchestra of one hundred and ten, the following musicians regularly connected with the staff:

"Three organists.

"Four conductors.

'Eight composers and arrangers.

"About fifteen vocal soloists under contract, though all do not appear in one

week.
"Chorus of eighty voices.
"Ballet of thirty-six dancers.

"One hundred and twenty-five men and women, under the discipline of ex-sergeants of the Marines, comprise the house staff and attendants, drilled to the highest efficiency in meeting all manner of possible emergencies. For this staff have been provided club rooms, library, gymnasium, hand-ball courts and showers. These are instituted so that our staff may be in prime condition to render the great-est possible service to our patrons. It is not philanthropy—just good business.

Welfare Provisions

"THE INSTALLATION of a complete hospital and operating room in the building, with a trained nurse in attendance, may seem unusual at first; but when it is realized that the theater is visthousand people a day, you will realize that we are responsible for the safety of a

"THE ETUDE reader will please pardon the more or less superficial way in which I have spoken of some of the features of the great 'plateresque' temple of art in New York, which I am proud to have to bear my name. My reason for going into some details is to indicate the whole pur-pose of my ideal—to reach as many people as possible with artistic beauty, romance, information, rhythm, but most of all music, music mu ic I I have little interest in the exclusive few. My work must reach all or none. It is for this reason that we expend for music at the Roxy Theater over seven hundred thousand dollars, as all of our pictures are accompanied by music written a negigible for the

panied by music written e-pecially for the occasion or by selecti-ns from the greatest masterpieces in musical literature.

"Just as I was developing my bigger plans, along came the marvel of the radio. This presented the greatest opportunity that can be imagined for carrying music to the homes of everyone in America.



ROXY AT THE CONDUCTOR'S STAND

Moreover, through this means we reach with music of the highest character, and every week during the year, fifty times as many people as may be reached through a symphony hall or through the great opera house. When an artist like Mischa Levitzki plays at the Roxy Theater, he quadruples his audience every day. As a result of this alone far more people are hearing fine music in America now than in any European country. Atmosphere? Why, all the atmosphere, poetry and beauty of all the countries of the world, not merely of this generation but of the centuries, are portrayed on the screen. I grasped this opportunity with joy. Together with a group of artist entertainers I established what is now known as 'Roxy's Gang.'

When the great new theater went

up, special provision was made for radio broadcasting of comprehensive programs that are now heard weekly by millions. These radio hours are the happiest hours of of my life. Our radio broadcasting studio is the last word in modern equipment. We have been told that the broadcasting is so per-fect that it seems as though the whole party of entertainers were carried in a body to every home having a really good receiving set. A fine radio set, a fine music reproducing machine, a fine piano these are as necessary in the modern home as the chairs, beds, knives and forks.

Sometimes the radio broadcasting artist is blamed for shortcomings that are entirely due to the set. However, the radio has become so popular that everyone wants a better and ever better set and better loud speaker. With greater immediate artistic resources than any institution in the world, it is possible for us to give uninterruptedly, on Monday nights and on Sunday afternoons, programs of a very high educational character.

'At all times we have tried to make these as informal as possible, sandwiching in comments and lighter features to retain the interest of those less enlightened in musical art.

"I would give twenty years of my life if I had had a fine musical training-that is, if I could play an instrument well. My theory is that every man has his given quota of musical talent. It is just as much a part of us as our flesh and blood. It has been given to us for some fine purpose, and is a force which should be understood, trained and appreciated, just as we are trained to read and to write. A fine training in playing an instrument is tremendous intellectual asset. often seem amazed that I can conduct my great orchestra when I do not know one note from another. This I do because I have heard the works over and over again and have in my mind a mental picture of



APPARATUS FOR PRODUCING WIND EF-FECTS IN THE "ROXY" THEATER ORGAN



"ROXY" STANDING AT ONE OF THREE GREAT ORGAN CONSOLES IN THE ROXY THEATER

connected in any way with any form of

Music is like a huge tapestry-to me, a tapestry of human emotions. It seems to me that it must be born in the composer's soul in the same way, only he has the training and understanding to write it down. I must depend upon my ear and my memory. But, after having heard over and over again the finest music of the world for orchestra, I voluntarily formed standards of taste which, with the natural musical instinct that I know I have, en-

the melodies and harmonies, which is not ables me to regulate the tempos, the crescendos, diminuendos and rhythm by my baton in a way which my orchestra understands and which seems to meet with warm favor from my audiences. My advice to parents is most emphatic. Give your children a fine musical training. It is needed now more than ever, since the world has more musical opportunities than ever before. It is just as much a mistake in this day to neglect to teach a child to play an instrument as it is to neglect to teach him to read. Start right away be-fore it is too late."

A Composer New to Etude Readers



FABIEN SEVITSKY

VITSKY (originally Koussev i t s k y), double - bass poser and conductor, is a nephew of Serge Kousse-vitsky, conduc-tor of the Boston Symphony Orchestra, and dropped the first syllable to avoid con-

fusion of the names and interests of the two. Born in Wishny Wolochok, Russia, he comes of a distinguished family of which his father and uncle were noted

As a boy he began the study of the violin while in school at St. Petersburg, but changed to the double-bass when he was yet so small as to have to stand on a low bench to reach the compass of the in-strument. He won the Cesar Cui Scholarship and, the year following his gradua-tion from high school, he received his diploma from the St. Petersburg Con-servatory, of which institution he is the only one to possess the gold medal for

playing of the double-bass.

Mr. Sevitsky's first professional engagement was as first bass-player of the Mos-

FABIEN SE- cow Symphony Orchestra, with Serge Koussevitsky as conductor; to which were soon added appointments as soloist of the Imperial Theater of Moscow and professor of the double-bass in the Imperial Conservatory of music of that city. In 1922, he became first bass-player in both the State Opera and the Philharmonic Orchestra of Warsaw, Poland, to which activities was added a concert tour. Then, early in 1923, he arrived in America and was almost immediately engaged with the Philadelphia Orchestra.

Mr. Sevitsky has won a notable success as the conductor of the Philadelphia Chamber String Sinfonietta, the first organization of its kind, consisting of eighteen artist members of the string group of the Philadelphia Orchestra. This Sinfonietta began rehearsals some three years ago and already it has made a name by its unique interpretation of musical works seldom heard, from the older classics to the modern school of composition. As a leader, Mr. Sevitsky embodies versatility, energy, sincerity-in fact a real personality

The compositions of Mr. Sevitsky are first of all, melodic; and to this most desirable quality is added a rhythmic and dynamic sweep which lends to them a distinct appeal. His Chanson Triste (A Sad Song), originally written for the doublebass, which the composer has transcribed for the violin, appears in the music pages of this issue of The ETUDE.

"It is only natural that composers should write in the idiom of their forefathers until such a time as the feeling of a new national instinct shall arise. And it cannot be denied that racial instincts are just as apparent in music as in architecture or any other art form. Music may be international; but musicians are not."—WALTER H. NASH.

Potential Sound Always Present

By C. HILTON-TURVEY

STRICTLY speaking, there is no such thir as a sound unless there is an ear to hear The atmosphere is full to overflowing vibrations coming from all directions; but for the most part, they are unheard.

The writer was talking with Mrs. Mac

Dowell, founder of the art colony at Peter borough, New Hampshire, one day. SI declared that of all the marvels of the world which had been discovered, nor impressed her as did the condition which the radio has disclosed-namely, that w are surrounded by a web of potential soun that passes us in silence unless we listen i with the proper instrument.
"Just think," said Mrs. MacDows

"that all the sounds from all over the gat are even at this minute flowing through th room in which we sit, and we are qui unaware of them, except the few in or near neighborhood."

The radio has, in fact, enormously er larged our field of sound. To-day we hea easily sounds which a few years ago would have been declared non-existent. The science of tomorrow will no doubt enlarg to a similar extent the field of all our other senses, so that we can see and feel thing unbelievably distant from us.

The Rut of Separate Hand Practice

By MARY E. WILLIAMS

THE PUPIL who is enjoined to study new and more difficult pieces with separate hands, so as to get the most and best ou of them in touch, phrasing and fingering often gets the habit of not trying to fin out what can be done with the hands play ing together. A good plan in such case is to give quick studies, of an easier grad for hands together, to be taken and finishe

as far as possible, in a week.
In addition a few lines of sight-reading taking only two or three minutes and litened to regularly by the teacher at ever lesson will inspire the pupil to do sight reading at home. For such practice it is best to choose pieces well within the reac of the pupil in order that he may listen an enjoy as he plays.

"A man may give his child a nationa costume; heaven alone gives her nativ grace. Welsh music is surely not to be pr on like a garment. . . . as a general place tical policy."—Sir Walford Davies.



THE CHIMES IN THE "ROLY" ORGAN

Things That Lend Brilliance to Piano Playing

By MARK HAMBOURG

T IS DIFFICULT to compress into so short a space as a small article a sub ject like "Brilliance in Piano Playing," it has to do with the very fundamentals technic, even with so elementary but sential a matter as how the fingers atk the notes on the keyboard. However ere are certain particular means of obining that sharpness of outline in pasplaying and that definite relief in body, that make for brilliance.

What do we really mean by brilliance? think that it consists in a combination three qualities; one being a vividness effect through the skillful juxtaposition light and shade; the second, an appearce of complete ease in execution; the ird, a perfect sense of rhythm. And how n this brilliance be attained? Well, ery little helps; and, apart from the meral mentality of each individual perrmer, there exist various definite means our end.

One of the most important of these cans is the application of accents. For these are introduced in proper places ey will give life to every kind of music. ceent, for instance, on the apex of a ssage will give it the necessary impulse rise and fall, and will focus the atten-on of the listener to appreciate its purse. Accents on the strong beats of the easure will give an outline to continuous ecessions of rapid notes, and will pre-nt them from becoming garbled, or

National Accents

HEN THERE are the Accents which give a national character to music, ch as the very pronounced one on the e second beat of the measure in the Polh Mazurka. Good examples of this culiar rhythm are to be found in Chon's Masurka in B-flat, Op. 17, No. 1.



nd in the popular Polish Dance of Schar-



or something more scintillating, the Maurka Brillante in A by Liszt has many naracteristic measures such as in its nird theme:



hile the Spring Dawn of William Mason



is quite Slavic in its nature. Without this accent, a Mazurka sounds like nothing but a little jerky dance, but, with its striking beat imparted to the music, there enters into it all that dashing, devil-maycare jauntiness of rhythm which constitutes its charm. The same applies to the waltz. Here it is an accent on the third beat of the measure that produces the delightful lilt, and inspires everybody with the desire to dance and enjoy himself. Unless that accent is present, the music will sound dull and spiritless, no matter how charming are its melodies.

Accents are like the touches of the art-

ist's brush, which put light and shade on a picture and thus create the illusions of relief and atmosphere. They are of course only means of insistence upon rhythm; and, as I have said over and over again, no brilliance can come to piano playing or any other music without rhythm. Very often, too, this special consideration of accents helps in the negotiation of technical passages, and enables the pianist to impart an appearance of mastery to the greatest difficulties. For to obtain brilliancy it is a cardinal essential that nothing should look labored or hard to master.

A great help to the appearance of ease is to manipulate the fingering of passages, and also of melody, so as always to use the strongest fingers on the notes which ought to be loudest. Skillful fingering is altogether a most necessary aid to all fine playing and brilliancy.

Brilliancy can be stimulated also by the help of the loud pedal, which intensifies sound and fills it with power. On the other hand the pedal can absolutely muddy the music when unskillfully used, when it creates just the very opposite effect to bril-liancy, namely heavy monotony of blurred

Half Staccato Helps

VERY ESSENTIAL way of obtaining brilliancy in rapid passages is by adopting a half staccato touch; that is to by playing with thrown fingers and the highest possible articulation, and with loose wrist; also by raising the hands from the keys when playing chords, and at the end of passages. No doubt exaggerated movements with the hands and arms will impede velocity of technic; but suppleness of action while playing gives elasticity, and above all relaxation of tension.

This point of not being "glued to the keyboard" (as I call it), except in legato

one, as it strikes the root of all uneasiness and awkwardness at the piano. For there is not the slightest doubt that the way the pianist sits at his instrument, and holds his hands, affects both his own mentality and the impression his playing makes on his audience. And especially as regards acquiring brilliancy—appearance is a ruling factor; for no one can give the effect of brilliant playing, who stoops heavily over his piano and labors along with his fingers as though he were frightened of getting an inch away from the keyboard, for fear of taking a wrong note. Thus even the actions of the body of the player at the piano have to do with the creation of brilliancy; and elastic hands, arms, and wrists are all necessary for its production,

Hands Differ

NOW SOME PEOPLE'S HANDS are much better adapted to playing with brilliance than others. For instance, the short fat hand with stubby fingers, so admirably fitted for producing a soft, round tone, finds it very difficult to get the rapid high relief into playing which creates a glittering atmosphere. The natural medium for such hands is roundness, mellowness, depth of tone, but not brilliance; whilst, on the other hand, the stretchy, long-fingered, bony hand has it much easier for the delicacy of articulation which makes light and shade and rippling passages. At the same time, these bony ones have to be careful not to get hardness of tone in their endeavors to

A, few words I shall say here about the different concert halls one has to play in; because acoustical properties affect all I have been speaking about as regards acquiring brilliancy. Music gets lost in big halls where there are great spaces. Therefore, in large places the pianist has to play much more slowly than in small ones, and in highly acoustical halls, where there is a great deal of echo, he must play not only more slowly than usual but also more softly. Loud and rapid tones get swallowed up in the echoes, and for the same reason much less pedal should be used when playing in very big buildings. As an illustration of this, it is a fact that singers with small voices succeed best in making a good effect in great halls, like the Albert Hall, London, which is one of the biggest of

Value in Accuracy

EXACTITUDE is another stepping stone to the attainment of brilliancy. Not a slavish exactitude which thinks only of producing the correct text; but the exactitude which insists in giving to all the notes their full value, never holding one on too long, or taking one off too soon. Also, being exact to observe the structure and cantilena passages, is a very important of the music is essential, so as to phrase

correctly with plenty of variety of sound. For the more light and shade that can be painted into the music, by every kind of different tone color, the more brilliancy it will acquire.

Phrasing of music is almost as important for imparting brilliancy as rhythm. Intelligent phrasing gives the right emphasis to the theme which requires it, and shapes the musical material into meaning and significance. Nor can musical interpretation be made interesting, much less brilliant, without discerning subtlety of phrasing. Its absence, and the consequent lack of tone variety which must accompany it, render piano playing dry; and where dryness exists the imagination remains unmoved.

Imagination Indispensable

A ND WHAT is the interpretation of music which is starved of imagination? It can only sound dead, cold, flat, and there can be no brilliance in it, no at-mosphere; nothing but a succession of notes, chords and progressions, interesting as musical combinations, no doubt, but difficult to grasp and take to one's soul!

Of course in piano playing, as in every art, there are always two opposite schools of talent; that is to say, there are the lyrical players, and the epical ones. Some are gifted especially for singing exquisite melody, others for evoking great emotions and passions. There are artists whose mission seems to be to soothe the mind; there are others who needs must stimulate and rend it. There is for this reason, no piece of music which is not capable of several interpretations, all of them good, according to the amount of thought that has been bestowed upon them by the various artists. There is, however, this reservation, that there are certain canons of style and taste to guide the interpreter; for example, Bach cannot be played in the same spirit as Chopin, and vice versa! But within certain limitations of this esthetical kind, interpretations may be widely varied.

Getting at the Kernel

TO COME TO the heart of the whole matter, the fact which really makes the difference between brilliance and dullness in piano playing, is talent. The pianist of real talent is never absolutely dull; he always shows brilliance in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unex-plainable. It seems to consist of the ability to create, the personality to dominate, the strength to impress, the magnetism to charm, all rolled into one.

But, to recapitulate, without discussing the mysteries of talent any further, I have found that brilliancy in piano playing can be obtained, from the student's standpoint, be obtained, from the student's standpoint, by the following means: accents in their proper places; the intelligent use of the pedals; the supple articulation of the fingers; elasticity of the wrists, hands, and arms; sensible practical fingering; exactitude of values and phrasing; variety of tone color; and, sometimes, from the study of acoustical conditions. If all these points are mastered and still there is no brilliancy, why then the student must shall brilliancy, why then the student must shut up his piano and try some other instru-

From the day when he made a brilliant début as a child prodigy, at the age of cleven, in 1888, the name of Mark Hambourg has been one of the most familiar in pianism. Having received a thorough training from his father, he completed his studies with Leschetizky in Vienna, after which he made many triumphs in his numerous concert tours of the entire civilized world, having been peculiarly successful in those far-away countries of Australia, New Zealand and South Africa. For many years he has been a leading figure in the musical life of London where he resides as a naturalized

HAUNTS OF GREAT MASTERS IN VIENNA

HOME OF MOZART
(Upper Center)

CHURCH WHERE SCHUBERT

PLAYED

(Below)



Masterly Etchings
By

JOHANN KAMPMANN-FREUN

Second Group of a Series to be Presented in

THE ETUDE MUSIC MAGAZIN

HAYDN'S HOME IN YOUTH
(Below)





The Pelicans and the Piano

By JAY MEDIA

A New Revelation of the Significance of Practical Musical Graining

"Oh the Pelican is a festive bird Behold his matchless worth! His beak is twenty inches long, The largest mouth on earth.

OW, BOYS, sing it again and give it a real wow," shouted the President of the Pelicans, Hal McLaughlin (Wicker Furniture and Baby Carriages). "Sing it again and give it a Carriages). "Sing it again and giv real wow while Roy bats 'the box."

Roy "batted the box" as he had been bat-ting it faithfully every Thursday noon in the Gold Room of the Aromack House for seven years. Roy had been a member of the Pelicans so long that they had almost forgotten his last name. No one ever thought of him as "Mr." Roy Winston, though everyone knew that he was in the themical supply business and conducted with very little ostentation a prosperous plant some five miles out of town. Roy was "odd." Most of what he had to say was said with his fingers on "the box"as the large ebony piano was technically known to the Pelicans.

In fact there was a suspicion that Roy

with the Intelligentsia, the natural born enemy of the Pelicans and all other "Yours - for - a - finer - life" organizations. Somehow the Pelicans gave great and deep offense to the Intelligentsia. The Pelicans and, in "Stars and Stripes," was a thing in the first place were prosperous and, in "Stars and Stripes," was a thing the their terms of the stripes, was a thing were all and protected as the arrival array and protected as the arrival array and protected as the array array area. addition to that, they were happy and they were optimists and they stood for uplift and decency; all of which distressed the Intelligentsia bitterly.

What the Intelligentsia Thought

THEN, again, the Pelicans interfered with public affairs to the extent of prompting certain civic movements which, while they unquestionably beautified and bettered the city and contributed to the security of little children, were really none of the business of the Pelicans. More than this, they refused to sling mud and

might in some clandestine way be connected that the Intelligentsia thought the loftiest policeman, who called the Intelligentsia

The Pelicans refused to comprehend the inner significance of radical movements and insisted in some vulgar manner that the American flag, colloquially known as the "Stars and Stripes," was a thing to be revered and protected as the emblem of certain principles of manhood, courage, in-

tegrity and high ethical standards.

The word "ethics" choked the Intelligentsia. How was it possible that the Pelicans could endure such things when they could be so easily inoculated with the virus of moral dyspepsia and intellectual pessimism if they would only join the In-

The "Speakeasy" a Paradise

A S A MATTER of fact, Roy was quite innocent of all contact with the Intelrejected the circulation of smutty stories ligentsia. He agreed with his friend, the turned to Bob Holmes (First National

'ginks," and said that they look on a church as a kind of cuspidor and on a "speakeasy" as a paradise. He realized the big purposes of the Pelicans and wished that he was a better mixer. He enjoyed the meetings and liked to be known by his fellowman as a brother, not as a suspicious character.

as a suspicious character.

"Ahem," said the President, waving his napkin, "You men have made a fine turnout today. I have a disappointment for you, but before I tell you about it I want to get this one over. 'What does the Scotchman do with his old, rusty safety razor blades?' Don't anybody know? I'll hand it to you again. 'What does the Scotchman do with his old, rusty safety razor blades?' Why, he shaves with them!"

The laughter was respectful but feeble.

The laughter was respectful but feeble. Allan MacBride (Agricultural Machinery)

Bank) and said, "If Hal unwraps many more mummies like that I'll drop the club." But of course MacBride was a Scotchman.

"I thought you'd like that, men," went on the President. "And now I have a sur-prise for you. Next week we are to have with us as speaker Professor George Wil-son Carthurers, Ph.D., who will give a talk on Bergapy." talk on Botany,"

"Where's Botany?" asked Dan Ludlam

(Old Metal Corporation).
"Botany? That's the rules and regulations of flowers and vegetables," noted Percy Wilson (The Hyperion Book Shop).

"Yeh-well, that's how much you know about it, Perce. The wife told me this morning that the row of roses she set out she got from Botany."

The Absent Bubble

AND NOW," said the President, "for the disappointment. The Honorable William Bubble, who was to make our address today, was called on a law case and sent this telegram saying he'd come some other time.'

This was followed by consternation, not unmixed with relief. Bubble was anything but an effervescent speaker and had aired his political ambitions twice before at meetings of the Pelicans. But not to have a speaker—that was something else again. No matter how perfect the fruit cocktail, the chicken croquette, the fresh spring peas direct from the can and the bisque ice cream, a Pelican meeting without a speaker was unthinkable.
"You see," said the President, "every

member of the club has spoke to us at least

twice and I'm up a stump.

Every member but Roy," interrupted Johnny Burt (Say It with Flowers). "Why not make Roy do his stuff? He's talked with his fingers for seven years, but nobody ever saw him get up on his hind legs and peep. Come on, Roy, you've been batting that box long enough. Why don't you talk on something? Talk about music if you can't talk about anything else."
Insistent shouts of Roy! Roy! Roy! and

the inevitable "He's a jolly good fellow"

got Roy upon his feet.

'Ahem," said the President, "Roy, the club owes you a great debt. If we hadn't you at the box to pep things up lots of times our meetings would have been a frost. You know music is a great thing, a wonperful thing. Some think that music is for the Intelligentsia. I don't. I think I would give anything if I could play the cornet now as I used to when I was a boy. Say, men, did any of you ever belong to a little orchestra? We had one in our home and it was more fun than a box of monkeys.

Straight from the Shoulder

**W ELL," said Roy, "after seven years this is kinda sudden, but to tell the truth I often wished I had a chance to tell you fellows something about music as I see it. You've told me often enough. One says that music doesn't mean much to him because it seems like bridge and knitting and other ways women have of taking up the slack of the day. Another says music seems to him just like a jumble of sounds. Another says it is a waste of time and money to music in the world is piped right into our homes by radio like water, gas and electricity, and anyone can have a library of the great interpretations of the finest artists by having the modern player piano and the talking machine.

Well, there never was a time in the world's history when music was brought so close to our homes. The kings and queens of yesterday never began to have such an immense variety of great music in their palaces and courts, notwithstanding the fact that they spent a fortune every year for their music. These marvelous in-

ventions have an enormous educational advantage and have done more to mark this as an age of music than anything else. In fact, by means of these instruments the whole study of music is made vastly more interesting and profitable. If there was a time in the history of the world when one ought to study music that time is now.

'Now, men, I haven't any speech and I am just going to talk straight from the shoulder and give you my dope on why every child should have a chance to study music. But I want you to help me make

the speech.

"First, I'd like to have all you men here who have children who are taking music lessons at the present time to stand. That's about what I thought-about sixty per cent. It ought to be one hundred per cent. Now I'm going to ask Mat Kellerman (Optical Goods and Photographic Supplies) why he is giving his son piano les-

Mat responded glibly.

"I have an alibi. Like most of you men I have been so busy hunting down the coin that I leave my home to the wife. She said to me one day that she thought it was about time little Mat started and I said, 'Go to To tell the truth, I never put much

stock in music lessons for a boy."
"Well, Mat," Roy went on, "You carry the Kodak line and make most of your profits from it. Who is the King of the Kodak business?"

"George Eastman."

"He's some business man, isn't he?"

"I'll tell the world!"

"What do you suppose George Eastman had in the back of his head when he gave twelve million dollars for a music school in Rochester? When a hard-boiled business man planks down a fortune like that he must think that music is something far more important than a mere pretty accomplishment for girls."

"Strike Number One"

STRIKE number one!" shouted Wal-Sporting Supplies). "Mat's out on first."

"Now, wait a minute, Roy," interjected Mark Butler (the Empire Emporium—the Department Store Transcendent). "Wait a minute. Talking of a hard-boiled business man makes me blink. Are you guyin' me? You know the trade calls me the fifteen-minute egg. Well, I won't let 'em sell me any paper raincoats and they know it. I've been buying for nearly thirty years and before you can sell me this music stuff you've got to show me how any man in the dry-goods business can raise his profits by playing jazz."
"Fine!" exclaimed Roy, who was now

more excited than any Pelican had ever seen him. "I'm right with you, Jazz may entertain the man a little, but won't get him very far. Jazz is a million miles from what I'm talking about. I'm talking about a real musical training from start to finish. What I want to ask you is-who was the liveliest president for two years that your Retail Dry Goods Merchants' National Association

300,000 members ever had?"
"Herbert J. Tily, manager of the big
Strawbridge and Clothier Department Store, of Philadelphia."

"Do they pay profits?"
"I wish I had a slice of them!"

"Well, did you know that Herbert J Tily has a degree of Doctor of Music, that he composes music that sells, that he plays the organ every Sunday and that he has conducted the Store Choral Society

for twenty-five years?"
"Strike Two! Mark's out on second,"

Now wait a minute," continued Butler. "Do you suppose that will make me

if you had a family of children to give lessons to."

"Right you are," laughed Butler. "And I want to hand one to Roy. He sold me all right."

"Where's Nat Smith?" asked Roy. "He ought to say something about music. He just sent his boy to New York to study with a great teacher. Come on, Doc. Do

Our Musical Forefathers

NAT SMITH was, according to the shingle on his front porch, Dr. Nathaniel Smith. He rose and said:

"Well, I was sort of brought up on music. The folks came out here from Boston and both father and mother were proud about culture. They judged a family's social standing partly by the make of the piano in the parlor. Dad used to say that good music background was one of the marks of an educated gentleman, and he never got over pointing out to his friends that, at the beginning of our republic, men like Thomas Jefferson, Michael Hillegas, the first United States Treasurer, and Francis Hopkinson, Judge of the United States District Court, were all excellent musicians, while Washington, Franklin and others took an immense interest in music.

"Of course, we all want our children to have the best in life. I started my son in music so that, no matter what society he found himself in, he would not have to take second place. I'm mighty glad I did

"Fine, Doc," said Roy, smiling, "we'll have a few converts before we get through. Now let Charley Lea (National Steel Products Corporation) tell why he

is giving his son piano lessons."

Charley, one of the staid members of the club, was listened to with great respect, possibly because he was worth almost twice as much as any other man in

A Tragic Blunder

66 M EN, I'M glad you gave Roy a chance to-day because I feel that this subject is one of real importance. Fifty years ago, when I was a boy, it would have been impossible to get a group of men together to listen to the reasons why every child should have an opportunity to study music. Then nobody ever thought of music as anything but a kind of toy, something all right for a little girl, but wholly useless as a part of the educa-tion for a boy. Now I have a confession to make. I studied the violin and studied hard, but I am ashamed to say that when I found that my boss looked down upon music and considered it as a detractionsomething likely to take my time from business—I reluctantly gave it up. This I now consider not only as a bad personal mistake, but also as a bad business break. I loved my violin like a friend, and I would like to meet the employer who made me give up music and tell him what I think of him.

"Going on with my music would have helped me in so many ways that I have kicked myself many times for giving it up. I was young and didn't know any better. Well, Roy asked me to tell why started my Bill taking music lessons. A few years ago I went to a banquet in New York and met Mr. Charles M. Schwab, President of the Bethlehem Company, America's Steel King. Did any of you know that Charley Schwab started life as a professional music teacher and organist? Did you know that he has never ceased to state his gratitude for the mental drill he got in music, a drill which has helped him in all his great work? Well, the next day I bought the finest piano I could purchase and found the best give my children music lessons?"

teacher in town for Bill. But Roy has a "Sit down, you old bachelor," snorted the President. "You'd be mighty lucky to steal his thunder."

"Thanks, Charley! That meant a lot more coming from your. Well, I could go the round with all of you men. For instance, Will Van Houghton, you have your heart set on Statesmanship, the State Senate. Did you know that many of the greatest statesmen in the world have had a practical musical training, including both heads of the U. S. Congress under Coolidge, Vice President Dawes and Speaker Longworth, to say nothing of Earl Balfour, former Prime Minister of England, Benito Mussolini, Prime Min-ister of Italy, Premier Painleve of France, Premier Paderewski of Poland, and many others?

World Leaders

66Y OU, Wallace Cummings, you are in Y the electrical line. Do you know that Valdimir Karepetoff, Steinmetz's suc cessor with the General Electric, is a practice tical musician and has given many public recitals as a virtuoso on the piano and on the 'cello? Do you know that Alfred Einstein, the most famous of European scientists, is a virtuoso violinist? Do you know that Ralph Modjeski, the greatest of American bridge builders, can play a Chopin Concerto or a Beethoven Sonata at request and still practices regularly two hours a day? Do you know that four of best known authors, America's Wister, Upton Sinclair, Rupert Hughes and John Erskine, are practical musicians? Do you know that Cyrus H. K. Curtis, most famous of American pulslishers, is a practical musician, and that his daughter, Mrs. Edward Bok, has given twelve million dollars for musical education? Do you know that these famous citizens and hosts of others have time and again emphasized the fact that the training that one gets through the study of an instrument is of priceless value in any life work? It seems to me mighty significant that men of this type with a musical training have risen to the very top.

How to Double Your Thinking Speed

OW, IF you will excuse me for being personal, I'd like to tell you as a business man what music has done for me. I studied the piano for seven years and I felt that it was the best investment my parents ever made for me. Why? Well, when you have had a course of training in music, your mind is forced to think about four or five times as quickly as the ordinary man's. When you have to play several thousand notes in the course of a few minutes, you are drilled into a kind of super-mental state. I don't want to brag, but I find that in many a business deal I have been able to think all around the other fellow.

"Then music makes for accuracy. When you have to play thousands of notes one after another you have to train your nerves, your muscles and your mind to hit just the right note with the right force at the right time. Translate this drill in accuracy to business and think what

means.
"The training in memory that one get from music beats anything I know If memory is valuable to the business man this training alone is worth while

"Poise is another thing that music cultivates-the ability to collect yourself and make yourself do what you want to do at command. That means self-control. It gives you nerve to face any emergency that calls for quick mental action.

Better Than Golf

66 N ADDITION to all this, the study of music gives you a means of re freshment and recuperation in your stars time which is one of the most interesting and delightful experiences in life. When you are playing, you think of the music and the music only. It takes one's mind (Continued on page 949)

Roads to Success in Music

An Interview with the Eminent English Conductor, SIR HENRY J. WOOD

By Horace Johnson

been presented the insignia of the egion of Honor, by the French governent, in recognition of his untiring energy nd zeal for the advancement of the art music, when occasion for this interview as offered. Everywhere people were ap-auding the honor paid Sir Henry; and the older music lovers of London were calling the days when plain Mr. Henry Wood came out of the shadows of scurity to lead the orchestra of Queen's all, which is to London what Carnegie all is to New York. They commented the meteoric success which had been s; they remembered the time when he as knighted by the King; and they told following to the first Promenade Con-erts. But it was Sir Henry who spoke the many years he had spent in traing for his achievements in London, and ow greatly they had helped him to be

IR HENRY J. WOOD, the foremost

British orchestral conductor, had just

"I learned to do everything with a band chestra or choral choir, except to stand em on their heads, when I was still in y very young days. My father made e conduct all the small amateur musical ganizations I could find hiding in the burbs of London, from the time I was velve years old; for he believed that, matter how much technical knowledge fellow might have, practical experience as the greatest teacher in the world. He sisted that I work out by myself every oblem that confronted me; and I cernly thank him for this insistence, for have learned to depend upon my own sources under all conditions.

ole to meet any situation that presented

Early Activities

MANY TIMES in those adolescent years I had a band, an orchestra d two choral clubs I was rehearsing at e same time. This meant that I conicted music four nights of every week And what material I had to work with! errible! As a consequence I learned to ay a violin, a viola, a flute, a bassoon d a double-bass, to make sure that I build be able to show the players just that I wanted them to do, without be-ming an argument. I had in mind to trn to play all the instruments of an chestra; but I soon found that many of em were too expensive for me to buy, d so I began to purchase orchestral ores instead. I felt that, if I couldn't urn to play all the instruments, the least could do was to know what their range d limitations were and how the masters d handled them in their works. It took great deal of time; but I was in no

"Music students to-day want to have ectacular success immediately, with all crough spots smoothed off for them fore they start. A young composer rites a tone-poem for orchestra yestery, copies the parts this morning and tuts a performance of the work this ening, with publication to-morrow, aughan Williams, the British composer. a wise man. He never conducts a first resummer of any work he writes; and makes many revisions of his material fore he gives it to his publishers. In great many cases what sounds well on per in an orchestra score will sound ite had in performance.



SIR HENRY J. WOOD

Sir Henry J. Wood, most widely known of English-born conductors, first saw the light on March 3, 1870. His father was a 'cellist and tenor singer, and his mother an excellent vocalist who guided his early studies. At ten he became a deputy organist and at seventeen was made organist and choirmaster of St. John's, Fulham, London. He was for six terms a student at the Royal Academy of Music, where he won four medals. At nineteen he went on tour as conductor of the Rousebey Opera Company. When he became known as an inspiring instructor of singing, the Princess Olga Ouroussov, of Russia, came for his tutelage and in 1898 became his bride. After five years as a leader of both grand and light opera, Mr. Robert Newman engaged the then Mr. Henry J. Wood to conduct the first season of promenade concerts in the new Queen's Hall. These together with the Queen's Hall symphony concerts have been among the greatest agencies for the dissemination of musical culture in the British metropolis. Along with these accomplishments, he is one of the greatest living interpreters of the master works of choral music. For his great service to musical art he was knighted in the New Year's list of 1911.—Editorial Notice.

To-Day's Advantages

NO DOUBT the graduates of the musical institutions all over the world are much better prepared to forge ahead than I was at their age, but they don't do things for themselves. Everything is done for them. Indeed all this is right and proper; for, the more competent technicians musicians become, the more valuable they are to themselves and to the growth of their art. No chap can learn too much about his work; and I believe that everybody should study to be a general practitioner, before he becomes a procipility just as credital traduction. specialist, just as medical students acquire their knowledge. No pianist has musician-ship unless he understands orchestral writing and has written music himself commonplace and melodically feeble though it may be. Certainly no violinist is a musician unless he knows opera and the classics of song and oratorio. As for singers, they should be taught to play

the piano and to read violin music, from their early student days.

"For instance, in my classes at the Royal Academy of Music, every violinist in the orchestra knows and has played not only the first violin parts of all the works we perform but also the second violin parts. We prepare and give a public concert of each term, totaling nine works thoroughly prepared each year, and only nine. No more and no less. And every orchestra man could play them backward if I asked him to give an extemporaneous solo. In that way we cover the nine symphonies of Beethoven every three years.

Preparing for the "Moderns"

OTHING AGGRAVATES me more than to have a violinist, applying to me for a position in my or-chestra, to say when I ask him if he knows the second violin part of Bee-

thoven's Second Symphony, 'No, but I know the Fifth.' Of course he knows the Fifth Symphony. Who doesn't? Or, if I pursue still further and ask for knowledge of Brahms, he says that he is familiar with Glazounow or Debussy. No musician has a right to know the moderns until he knows the classics. In the first place, his mind will have great voids in harmonic history; and, secondly, his ear will not be attuned to the subtle nuance of modern works, if he has not come to them with a sound classical foundation

"That is why I demand that every violinist of the Royal Academy of Music shall know his Beethoven before he graduates. It is the technical and theoretical training every instrumental musician ought to have

"But my quarrel with the people who graduate into the professional field is that they think they are seasoned to step into the shoes of all the big musicians. These folk are not yet finished; they have no practical experience; and this they must have, under all conditions, before they put on their caps of dignity and wear coats

The Conductor's Apprenticeship

A MAN who wants to be a conductor should be willing to lead the orchestra of a second-rate light opera company, a brass band at an amusement park, or even a jazz orchestra if it is made up of good players. For no man should hesitate to take any kind of job that will give him practical experience. And he must stay in it until he has solved every problem that it offers; but no longer, if he intends to move onward to bigger possibilities. As soon as a chap can do easily and without effort what he is given to do, he is ready for something different. And he owes it to himself to find that some-

"I tell my classes in conducting that it is best to take as a first job the direction of a vocal choir, a choral club or an operatic company. If a man can conduct for the voice, get the right attack and tonal balances, he can handle an orchestra very well. I certainly found that my twelve years of conducting opera all over England and Scotland before coming to Queen's Hall were the most valuable experience I ever gained, and that this fully prepared me for any trouble that has or

may come.

"For my troubles are far from over. Lately I returned from one of the larger cities in the provinces—we call Liverpool, Manchester and Leicester the provinces, you know-where I had a great deal of unnecessary labor. I had been invited to conduct a performance of the "Messiah;" and I had the accustomed four professional soloists, a volunteer chorus of townspeople, and an orchestra made up of amateurs and men from the moving picture theaters and dance orchestras, who were to be paid for their services. The soloists and chorus, as usual, knew their parts; but the orchestra couldn't play one phrase of the overture to the "Messiah," with unity; and I spent three hours of the most strenuous labor in getting a barely adequate performance from them.

"The townspeople believed that as the majority of the orchestra ensemble were professional musicians they did not need rehearsal, and no attempt had been made to bring them together until my arrival

for the rehearsal. This condition is typical wherever civic organization performances are given and no permanent orchestra exists. And I am doing my best to impress upon these good people who wish to further music in their communities, that they will never secure finished and artistic performances of any musical pro-

Forming the Orchestra

1 HIS THEY can do so easily, and without the expense of a permanent civic symphony, by engaging an excellent violinist of some first-rate or-chestra to come to their town once a week for two months before the dates of the section of the orchestra and also engage a good flutist, such as Leon Goossens, to Then, when the guest conductor arrives, the orchestra will be as well trained as the chorus. And there can be unity in the performance given. For, although professional musicians of the theaters and are better performers than the professionals-nevertheless, they are groups who are unaccustomed to play together and they need a leader, not a conductor, for

"It is my aim, here in England, to have an orchestral unit in every town or city that gives a yearly music festival, operation production or season of oratorio, and to have competent orchestral men engaged to be arranged, to suit the men of the theater and dance orchestras, for Sunday morning or from four to six on a week-day. And the expense would be very slight for each member of the orchestra.

'In this way many of my students of instruments might have the opportunity of learning the methods of procedure of the symphonic orchestras and gain valuable information. It would give men, who wish to conduct, a chance to play instruments tra players, and would enable composers to get points on bowing and phrasing in

Instruments in Demand

"G OOD BRASS and wood-wind instruments are the most difficult to find; and any competent musician with ments will have excellent opportunities for orchestral engagements. A violinist who has difficulty securing a desk in an orchestra can shift to a viola, 'cello, or double-bass, without much study of the other strings; and he will be a better player for his violinistic training, for he will have a more pliable bow and better tone. We always have strings in the majority, among the students at the Royal Academy of Music, but just now we have five students who play the oboe and three excellent bassoonists. I should not say that it makes much difference what instrument a musician plays. A man who "knows his job" can always find a place.

"I suppose," Sir Henry smiled, "everybody in America plays the saxophone. But come and lead the sections of the orchestra then, playing the saxophone in the jazz

would be of no help in a symphonic or-

'I had great difficulty with three such saxophonists, who came well recommended. too. I had no saxophone in my orchestra and needed one for a Debussy work we were to play. But not one of these three excellent jazz saxophonists could play a straight melodic phrase, with a full, pure tone, as I wished it played; so I was obliged to get my bassoonist to do the solo—and he didn't have the lip for it.

Continental Conditions

OW IF I HAD been in Germany or in France, I should not have had any trouble finding the saxophonist I needed; for all the military bands on the continent use saxophones. That is why the bands there have such unity of tonal color. The saxophone bridges the gap between the wood-wind and the brass.

When Sir Henry was asked if a man who conducts a jazz band becomes unfit to be a conductor of a symphony, he was very strong in affirming that any man who has a great deal of orchestral experience with good, bad, indifferent or even jazz orchestras may be a splendid symphonic conductor, provided he has the qualities of leadership and the ability to interpret the scores he reads. Conducting, he believes, is given to some men, as the power of teaching is given to some people and not

Value of Early Training

HE CONTINUED: "It is the duty of all parents to give their children the opportunity to hear and know good music

once every week. These rehearsals could manner and trying to imitate the 'cello at an early age, even if it means listening to the classics over the witcless or on repro ducing records. I firm'y behave that any man or woman who misses a musical edu if he or she adopts music as a protession after twenty, is very limited in accomplish ment. Certainly Elgar would not be the fiddle from early youth, under the greates composers and conductors of the nine

"Just as early moral impressions form the characters of children, so youthin' im pressions of art, literature and music form the taste of the citizen and through thes impressions the expression of a nation i displayed. You are very fortunate America to have awakened interest in the cultural value of the arts. Still, you mus be sure that your children sec. read pare hear the classics in greater proportion t the art of the moment, that they may air in the advancement of appreciation of the truly noble and beautiful things of life.

"My boy who is only fifteen is playin in the wood-wind of the orchestra in Past bourne; and he is doing jolly well, to You see I practice what I try to preach Of course he may decide to earn thirty five pounds a week as a saxophonist in jazz band, to my great dismay; but I than not, for he likes what he is doing, and am sure that when he reaches maturity I will have years of experience and appre ciation ahead of the chaps who suddenly decide at eighteen or twenty that muss looks like a 'soft job.' I often word who said that—music, a soft job! H couldn't have played a tin whistle; of tha

The Carol Its History and Mystery By KATE HEMMING

HE CAROL (carole, of the French, carola, of the Italians) is a word that like its kindred term, ballad, mplies dancing as much as singing. The Carol is, and always has been, a bright g used to express joyous emotions.

In the English of Chaucer, carolling cometimes means dancing and sometimes singing. The Italians used the word to express a medieval "ring dance" accompanied by singing, as also did the carole of

The Greeks had, in their Temple Ritual, hymns sung in honor of their Gods nd Goddesses, accompanied by dancing,

victor crowned and his name given to the year, but also famous poets sang his praises, which were then set to music, taught to the people, and made familiar

Ancient Origin

THE HEBREWS have in use an antiphon that dates back 2000 years. From earliest times festivals without song were unheard of. Thus, recalling these tacts, we can readily understand that the early Christians would naturally write joyous songs for use at their two great Festivals-Christmas carols, recording the Nativity, and Easter carols (known as the I'gg Dance), which were more in the nature of Spring songs than a record of the resurrection. This Egg Dance is the most ancient of all known ceremonial dances. It was offered to Easta, the God-dess of Spring, many centuries before the

Nativity. It was introduced to Anglo-Saxons in the ninth century; at which time there was but a vague boundary between sacred and secular. At the end of the year, all over the civilized world, popular festivities were held. The Roman Saturnalia was then celebrated; the Athenians had one of their sacred ploughings at this time. The Persians opened the New Year with festivities, and the Druids chose this time to march in great solemnity to gather the mistletoe, from the sacred tree, the oak, inviting all people to assist, saying:

"The New Year is at hand; gather ye Mistletoe." Thus the Christian by choosing December 25th as Christmas grafted it to a holiday time that had significance in the days of Paganism; and this has left a lasting impression upon Christmas Carols and customs. Because of this Pagan influence, the old Christmas Carol is not entirely confined to the modern accepted idea, but is full of expressions of material joys and good cheer, with many legendary embellishments, such as the "Cherry Tree;"
"Here We Go Wassailling;" "The Boar's
Head in Hand I Bring;" "Wassail, Wassail, All Around the Town" ("Wass," good; "hael," health); the "Sussex Mummers' Song;" "The Holly and the Lvy."

The Yula Lor associated with the Christ

mas season is also a remnant of those bar-baric days when our ancestors lived and worshipped in the open.

Druidical Feasts

THE DRUIDS chose the giant oaks, and one can picture them at their festival assembling around huge blazing

logs, with a whole sheep or calf roasting thereon, whilst Priests and people with joined hands danced in a ring singing lustily, till the feast was prepared, when they would partake of it, seated around the flaming logs in the cold and snow, each clad in animal skins, with spear or how and arrow always handy.

The great civilization of the Greeks had passed away, about one hundred and fifty years before the Nativity, and at this time the Oracles were dumb; but, with Christianity, which taught "Love" more than Law, a new system of thought, new arts and influences arose from the olden ashes.

The First Christmas Carol

THE first Christmas Carol was "Gloria I in Excelsis," sung by the angels; and, in the first century, Clement says:

Brethren, keep diligently feast days and truly in the first place the Day of Christ's

In the same century Telesphorus, Bishop Rome, instituted the custom of celebrating the Nativity with song, and ". in them sing solemnly the Angel's hymn. . . . 'Gloria in Excelsis.'"

The word "Carol" has been adopted by

all European nations to express a joyous Christmas song. The Germans have their Weilmachtslieder that are taught to the children and sung around the lighted Christmas Eve; such as O Tannenbaum, Alle johre wieder, and Der Christbaum ist

der schoenste baum. Luther said, "At the time Christ's birth was celebrated we went from house to house, and village to village, sing-

ing Christmas Carols in four-part har mony," which proves the custom of care singing to have been in existence at th time of the Reformation.

The Minnesingers also had their Carols descriptive of the event and expressing good cheer to all.

Whilst the French and Italians gave u the word Carol, carol singing is peculiarly an English custom, and Britons look apo their carols as mystically carrying th history of its early days even more so that the Folk Song; for the Folk Song usually is local, each county having its own tradi tional songs.

There are still some M.S. in existence The oldest one, though only put on pape Museum. It is written in Norman Frenc! and descriptive of the Nativity.

Carols are of every kind orienta

medieval, rustical, as necessity called then

Until quite recently summer and we te

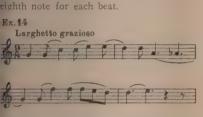
carols were sung by the Welsh bards In all European countries, historrecords very little of early conturies; the earels and the other felk song e press much of the history and mystery the Nations, and it is this wondertal a m thing left us by our ancestors that t fascination of them, to both old and ve-lt is their sincerity that appeals (fesavage was always smeeter, and it is cause of this sheetily that it is put of many efforts to samp them at they sad their extinction were made at the time

(Continued on Page 918)



If the movement be brisk or moderate, it is well scarcely ever to indicate other than the simple beats of these times, according to the procedure adopted for the

The times of % allegretto, and of % allegro, therefore, are to be beaten like those of two in a measure: 🖰 , or 2, or ¾; the time, % allegro, should be beaten like hat of three in a measure: 34 moderato, or like that of % andantino; and the time, 12, moderato or allegro, like the time, simple four in a measure. But if the movement is adagio, or, still more, largo-assain, it should be (according andante-mæstoso, it should be (according to the form of the melody, or the predominant design) beaten, either all the eighth notes, or a quarter note followed by an



It is unnecessary, in this time, three in a measure, to mark all the eighth notes; the rhythm of a quarter note followed by an eighth note in each beat suffices.

Then, as in the sub-division, the little supplementary gesture for simple times should be made; only, this sub-division will separate each beat into two unequal portions, since it is requisite to indicate visibly the value of the quarter note and that of the eighth note.

If the movement be still slower, there can be no hesitation. The only way to ensure unity of execution is to beat all the eighth notes, whatever the nature of the written measure:



In these three measures, with their indicated kind of movement, the conductor must beat three eighth notes at a time, three down, and three up, for the time of %:



Three down, three to the right, and three up, for the time of %:



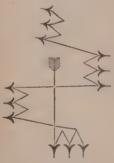
DEPARTMENT OF

BANDS AND ORCHESTRAS

GIVING INFORMATION OF VALUE TO ALL INTERESTED IN BAND AND ORCHESTRA PLAYING OR

Berlioz' Masterly Monograph on Conducting

Three down, three to the left, three to exist, and where merely syncopations are



when, in a score, certain parts are givenfor the sake of contrast-a triple rhythm, while others preserve the duple rhythm:

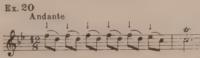


No doubt, if the wind-instrument parts in the above example be confided to players who are good musicians, there will be no need to change the manner of marking the measure, and the conductor may continue to sub-divide it by six, or to divide it simply by two. The majority of players, however, in seeming to hesitate at the moment when, by employing the syncopated form, the triple rhythm intervenes amidst the duple rhythm, require assurance which can be given by this means. The uncertainty occasioned them by the sudden apwhich the rest of the orchestra contradicts, always leads the performers to cast instinctively a glance towards the conductor, as if seeking his assistance. He should also look at them, turning rather towards them, and mark, by very slight gestures, the triple rhythm, as if the time were really three in a measure, in such a way that the violins and other instruments playing in duple rhythm may not observe this change, which would quite put them out. From this com-promise, it results that the new rhythm of three-time being marked furtively by the conductor, is then executed with steadiness; while the two-time rhythm, already firmly established, continues without difficulty, although not indicated by the conductor.

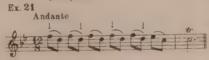
On the other hand, nothing, in my

opinion, can be more blamable or more contrary to musical good sense than the application of this procedure to passages where two rhythms of opposite nature do not co-

the right, and three up, for the time of 1%: introduced. The conductor, dividing the measure by the number of accents he finds contained in it, then destroys (for all the auditors who see him) the effect of syncopation, and substitutes a flat change of time for a play of rhythm of the most bewitching interest. This is what takes place if the accents are marked, instead of the beats, in the following passage from Beethoven's "Pastoral Symphony:"

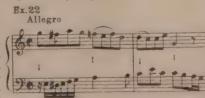


dilemma sometimes presents itself and if the six gestures here indicated be made instead of the four previously maintained, which display and make better felt the syncopation:



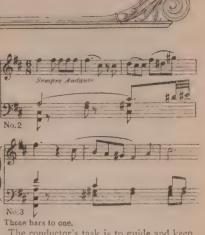
This voluntary submission to a rhythmical form which the author intended to be thwarted is one of the gravest faults in style that a beater of the time can commit.

There is another dilemma, extremely troublesome for a conductor, one which demands all his presence of mind. It is that presented by the super-addition of different measures. It is easy to conduct a measure in two duple times placed above or beneath another measure in two triple times, if both be in the same kind of movement. They are then equal in duration, and it is necessary only to divide them in half, marking the two principal beats:



But if, in the middle of a piece slow in brisk in movement, and if the composer (either for the sake of facilitating the excution of the quick movement or because it was impossible to write otherwise) has adopted for this new movement the short measure which corresponds with it, there may then occur two or even three short measures super-added to a slow measure:





The conductor's task is to guide and keep together these different measures of unequal number and dissimilar movement. He attains this by commencing with dividing the beats in the andante, measure No. 1, which precedes the entrance of the allegro in % and by continuing to divide them still, but taking care to mark this division yet more. The players of the allegro in % then comprehend that the two gestures of the conductor represent the two beats of their short measure, while the players of tlie andante take these same gestures merely for a divided beat of their long measure

Thus, of Ex. 23, measure 1 would be conducted with small movements, thus:



while measures 2 and 3 will be led with amplified movements, as follows:



This, it will be seen, is quite simple, bethe sub-divisions of the long one mutually correspond. When a slow measure is super-added to the short ones without this correspondence existing it is more awk-

We shall now speak of the conductor's method of beating in recitatives. Here, as the singer or the instrumentalist is reciting, and being no longer subject to the regular following him attentively, to make the orchestra strike with precision and together the chords or instrumental passages with which the recitative is intermingled, and movement, there be introduced a new form, also to make the harmony change at the proper instant, when the recitative is accompanied, either by holding-notes, or by a tremolo in several parts, of which the least apparent, occasionally, is that which





SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



Substitution of Instruments in the School Orchestra

By JAY W. FAY

SUPERVISOR OF MUSIC, LOUISVILLE, KENTUCKY

THE ACTUAL substitution of instruments in the school orchestra is a simple matter and a common experience for anyone who has dealt with boys and girls and attempted to do worthprinciple underlying such substitution is far-reaching and applies to a number of considerations to which we may well give our attention. Are we justified in altering the scores of the great composers? If so upon what grounds? Is a high schoolorchestra competent to play Beethoven or Tschaikowsky, or is it a sacrilege, as is often alleged, to approach the great ones of Music with other than a perfect instruwith which to interpret them? Is not the emotional content of a musical masterpiece beyond the experience of the adolescent boy or girl, and therefore should they not wait until greater maturity before trying to express the form without an adequate appreciation of the soul?

These and other considerations, which will readily occur to us all, are met by the application of one great underlying principle, namely, that Music exists for man, and not man for Music. Let us brush aside the objections of the Pharisees and refuse to consider music as a fetish. Let us bring the masterpieces of the great musicians to our children and allow them to grow into their full stature and learn to love them by associating with them. There are really only two alternatives:-to do this or to fill their young souls with musical junk, the vapid utterances of tin-pan alley or even more vicious jazz. There is a vast amount of trashy music that has no message, no meaning, no form, no soul.

There is, on the other hand, a select repertoire of good music, with beauty of melodic line, architectural structure, harmonic strength, and intellectual and spir-The choice is obvious. us give our children the best, and, if their performance lacks perfection and maturity, they at least are feeding their souls on nourishing and life-giving pabulum, and they will grow day by day into an appreciation of form and live year by year in a fuller appreciation of content.

The "Why" Of It

WITH THIS preliminary let me ap-VV proach the subject more directly by justifying the substitution of instruments in the school orchestra. There are two valid reasons for substitutions; first. to achieve an approximation to the desired effect with the means at hand; and second, to give orchestral training to pupils equipped with instruments other than those required by the score. The second justification allows us by extension of the principle to double parts like the clarinet, disturbing the balance somewhat, but none the less giving experience to boys and girls who might be neglected where the ordinary rules of orchestral balance strictly applied.

There is a third justification for substitution of instruments, deplorable and yet hopeful, and destined to disappear, I am sure, in the near future. Many of our high school orchestras are equipped with violas, oboes and bassoons, so-called unusual instruments, which are not provided with parts in many of our school editions. This situation exists for various reasons

The publishers may have found it unprofitable to make parts for the unusual instruments, or the editor may have lacked the vision of school bands and orchestras with full complements of wind and brass. Some editions for orchestra recognize the oboe and bassoon but fail to provide a second part, thus forcing an undesirable doubling of the first,

Rehearsal Liberties

AT THIS point I wish to sound a note of warning in the form of a qualification of the great principle which I enunciated above. There is a vast difference between rehearsal and public performance. There is justification for the study of a Beethoven symphony by immature boys and girls, but not necessarily the same justification for a mangled public performance. We may double parts at rehearsal for the sake of giving orchestral training, but we should reduce our forces to an artistic balance before submitting our work to the court of highest appealthe public and the critics. We may allow a C saxophone to play the heavenly melody of the oboe in the Schubert "Unfinished Symphony," but may hesitate a long time before perpetrating the effect upon an audience. If our school bands and orchestras would qualify their ambition by admitting and encouraging daring in study and modesty in performance, they would do much to remove the antagonism of a great circle of stiff-necked but sincere lovers of the best music.

Here let me put in a word about cues and cross-cues. A cue is a part in small notes referred to some other instrument and may have one of two func-It may serve to keep one's place and make secure a difficult entrance after a long rest. In such case it is generally the part of an instrument with a clearly recognizable tone and is not to be played. It may, on the other hand, be an important passage that must be played by someone. In this case it is put in small notes in the part of an instrument with a voice as near replaced. The rule which the writer gives his players is this: If the instrument whose part in cued sounds like your own, and if the instrument is missing, play the cue. If the instrument does not sound like yours, or if the instrument is present, leave it alone.

The practice of "cross-cuing" is modern

and perplexing until explained. After that it is found to be simple and effective. For example, a part is originally written for oboe and is cued for the next best instrument in the absence of the oboe. That is, it is to be written in small notes in the clarinet part and marked "oboe." If the oboe is present the clarinet does not play

Therefore the part is again cued for flute and marked "clarinet." If there is no oboe but there is a clarinet the flute leaves it alone and plays only in the absence of both oboe and clarinet. The part may be further written for violin, in which case it is marked "flute." This insures the playing of the part by the most appropriate instrument, and not by all the instruments in unison, as often happens when each cue is referred directly to the original instru-

Substitutions

TT REMAINS only to indicate possible I substitutions which, however, are not all equally desirable. The violin, flute, oboe and C saxophone may interchange parts freely. B-flat instruments in the treble clef, such as the cornet, clarinet and either soprano or tenor saxophone, may do the same. In the bass clef the baritone, trombone, bassoon, 'cello, bass, and tuba have the same doubtful privilege. An E-flat instrument may play music written in the bass clef by imagining a treble clef and

adding three sharps or deducting three flat and the reverse is also true. Any bass cle instrument may play E-flat music writte in the treble clef by changing cleis an adding three flats or deducting three sharps.

The muted cornet may imitate the tor of the oboe, and either the cornet or all trombone may produce a tone similar that of the French horn by blowing into derby hat. By reading in the treble cle and playing like a violin minus the E strin the viola proves to be an even more pur gent substitute for the oboe than the violi If your French horns have no part the may play from the second violin part l making the transposition for C horn. from the viola part by reading it like horn in D. If you have no English hor try the E-flat alto saxophone or muted co net. For bass clarinet substitute the B-fl. tenor saxophone. For contrabassoon t a tuba or baritone saxophone, and, it ye have no wood-winds at all, get a litt harmonium and you will find admirab parts in some editions calculated to mal you forget all your troubles.

May I close by restating the principl that all this ingenious manipulation is pan donable because our chief aim is to musical literature and musical experience within the reach of the child. To part phrase the ad maiorem dei gloriam of th Jesuits-"For the greater glory of musica education, the end justifies the means."

What to Expect from the Music Supervisor

By T. P. GIDDINGS

DIRECTOR OF PUBLIC SCHOOL MUSIC, MINNEAPOLIS, MINNESOTA

First: What Should the Superintendent will be cheerfully welcomed. I have n Expect?

THE SUPERINTENDENT should be free from the music department runs. He should expect the music supervisor to get along with principals, teachers and all concerned without friction. He should expect the music supervisor to plan and put into operation a music course that brings results educationally and musically. He should expect the music department to be an integral part of the school system, able and willing to assist all the other school

He should expect the music supervisor to talk sanely of his department in its educational aspect and not retreat into the realm of music at the first difference of opinion and say, "Music is different." This is taking a mean advantage of the average superintendent who is apt to think music mysterious and consider himself unable to

He should expect loyalty from the head of the music department. Loyalty, unquestioned and always, to himself, the board of education and the school system.

Here is a little creed that the music supervisor might recite to the superintendent for whom he works.

This situation exists for various reasons the cue. But conceivably there may be "You are my boss. Whatever you say, and is not always the fault of the editor, neither oboe nor clarinet in the orchestra, goes. Whatever criticism you have to give "You are my boss. Whatever you say,

feelings that you need fear to bruise. am not sensitive.

"You are responsible for my work. M good work helps you; you will get th blame for my poor work. I am in th system to do my best for the schools, firs my department, next. I will work har and cheerfully under whatever condition are necessary. When, if ever, I cannot d this, I will resign. I will never stay in school system and nurse a grouch. and the school system are entitled to cheer ful, loyal work as well as hard worl You shall have it. Whenever you discove signs that I am not living up to this, spea hard and distinctly."

Second: What Should the Principal

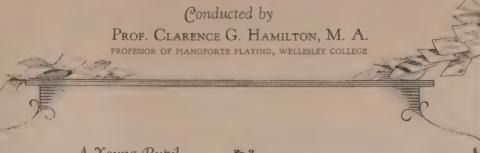
THE MUSIC supervisor should assist the principal in organizing the must work so that it functions in his building The music supervisor should find and trai teachers to carry on the work in the best possible manner. He should leave direct tions so explicit that the princip d will have no difficulty in supervising the music wor as he does the rest of the school work i

in the various projects and programs which the principal wishes to put over. Whe

(Continued on page 949)



The Teachers' Round Table



SIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," BTO, AND NOT TECHNICAL PROBLEMS PER-TAINING TO MUSICAL THEORY, HISTORY, ETC., ALL
OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPART.
MENT." FULL NAME AND FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

THIS DEPARTMENT IS DE-

American Music for Geaching

I am a piano teacher, and am a great believer in using all the American musical material that I can, especially for my teaching pieces. Hence I seldom use any but those composed by American writers, since they are so much more interesting to my pupils and myself than those by the old masters. I use a few pieces by the old masters, but not many, its that right? Am I giving the pupils just as good ideas and taste in music and will they learn as much? (I do not teach nor play jazz.)

Mrs. E. M. S.

I consider that your desire to emphasize American works is to be heartily commended. Some teachers and students are prone to believe that nothing good can come out of their own country and so ignore American composers, teachers and performers in favor of importations from abroad, which are often of inferior quality.

Still, we must not forget that the great masters of the past have written works of which the enduring value has been proved by the fact that they have outlasted all others of their day. Such works belong to no specific nationality but are the main-springs of all great music. Hence we should regard them as fundamental in our teaching and should strive to educate our pupils so that they may appreciate and admire these masterpieces.

There are, then, two classes of music to draw upon for teaching materials: the classics and the moderns. Why not give each a due share of attention? Why not keep a graded list of the classics which you find most available for teaching? Some of them, such as Beethoven's little Sonatines in F and G and Schumann's Children's Pieces, Op. 68, may be employed in the very earliest grades. Then, alternate these classics with whatever works by modern composers you choose, giving preponderance to pieces by Americans if you wish. With the more advanced pupils you may often find it of value to have a pupil study piecemeal a sonata by Haydn, Morart or Beethoven while he is at work on two or three shorter modern compositions.

So, during the first five years of his piano study, see that each pupil is given representative selections from the works of the following "Immortal Nine:"

> Handel Beethoven Mendelssohn Schumann

These are the indispensables. Of their works no student of the fifth grade should la ignorant. If you have followed out this program with each pupil, you can rest assured that you have fulfilled your duty in acquainting him with specimens of the best in music.

A Young Pubil

A Young Pupil

I began teaching last year with one pupil, a girl eight years old. As I am wholly inexperienced, I would like to ask your advice as to whether the amount covered has been sufficient, considering the time spent, and your opinion on different problems which I encountered.

The pupil beggan study in the middle of October and continued till the middle of June. Up to that date she had completed the following major scales: C. G. D. A. E. F. B., E., and Ab, was as far as "Sing. Robin Sing" in Mathews' Book I, and her last piece was In the Meadow by Anthony. Together with this material she had a very firm foundation in the fundamentals of music. I was very strict—perhaps too strict—in regard to her fingering and finger position, and paid great attention to time. She has memorized all her places.

Sometimes I think I was too strict and expected too much of one so young; but again I am consoled when I see her knowledge of time and feel that I have really been conscientious with her.

I gave her the chord of C and she learned that, but it proved too much for her small hands, so I did not proceed with the other chords. When do you think the chords should be taught?

What scales; studies and pieces should be given next year? I expect to continue with the majors and hegin the minors next in order. When Mathews' Book I is completed, what would you suggest to follow it? H. L.

It seems to me that you have accomplished more than the average amount of work with so young a pupil. It is much better to err on the side of strictness, so that you need have no regret that you have insisted on the fundamentals.

When the major scales have all been presented, teach her to play them in chromatic order: C, Db, D and so forth. As a result, she will be able to apply formulas for five-finger exercises through all the keys in chromatic order-a desirable accomplishment both for variety in finger positions and as a preparation for more elaborate transposition. The following exercise, for instance, may be continued chromatically upward through all keys:

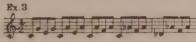


And meanwhile, don't neglect the chromatic scale itself which is admirably adapted to bring the pupil into intimate touch with the entire keyboard.

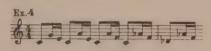
As to chords, these should soon be introduced in simple positions. Let the pupil carry out the following progression through all keys, as soon as she becomes acquainted with all of the major scales:



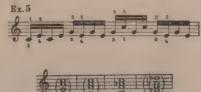
into various figures, such as the following: She says:



Also they may be practiced in various rhythms, such as this:



These chord exercises need not be given continuously, but may alternate with scales and five-finger exercises, taking one type for several weeks, then switching into the next. By the time the pupil has become thoroughly familiar with the simple chord succession, she will be prepared to study chords of octave compass by alternating the notes. A progression similar to Ex. may then be used, in figures such as the



After Mathews' first book, you could of course proceed to Book II or you could branch off in other directions by using such books as Gurlitt's School of Velocity for Beginners, Op. 141, Loeschhorn's Op 65 (three books) or Lemoine's Juvenile Studies, Op. 37 (for small hands).

How to Interest Pupils

In the April number of THE ETUDE I asked for suggestions on how to interest apathetic pupils. In response I have received a gratifying number of letters which embody the practical experience of practical teachers and the schemes that they have evolved to meet the emergency.

The first writer, Miss H. T. P., advocates grading the pupils on a percentage basis, as follows:

For some time I have been accustomed to grade my pupils. I procured a small book in which to set down the accounts. I take off sometimes one and sometimes two points for a mistake in scales, exercises or pieces. It take off two points. When I find a very serious mistake, I take off five. If the pupil's final grade is from 90 to 100 per cent he receives a gold star, and if it is from 80 to 90 per cent, a silver star. All grades below these receive a blue star. At the end of three months I give the pupil a report card, and, to the one who wins the highest average, I give a prize. You have no idea how the pupils strive for this prize and how their interest is kept up!

"Music Teacher" writes of her success in using seals of various kinds and pat-These chords may then be broken up terns as rewards for satisfactory work.

I have or late been trying the plan of using seals, and so far it has wrought miracles. I had formerly used stars exclusively, but it seemed that these alone became too ordinary, since pupils are given stars at day and Sunday School. Since I give a new set of seals each month, and some months two or more varieties, there is always something new to which the pupils may look forward. It is best not to let the pupil know what is coming next. The regular holiday seals he will be able to guess, but he does not know the exact design—a very important matter from the pupil's point of view. On the ordinary finger exercises and short studies, unless they are of especial difficulty, I still use the stars; but on all important studies and pieces I place a seal when they are thoroughly mastered, that is, when they can be played with correct notes, fingering, time (counting aloud), phrasing (legato and staceato), marks of expression, tone, touch, relaxation, position of Lands, fingers, and so forth. The pupil is then as proud of the seal as "a young rooster with his first spurs."

This plan will also prove invaluable to the teacher in properly grading the pupil; for, if the material is too far advanced for him, it will be impossible for him to master it. When there is an especially difficult passage, the pupil must keep reviewing it; for every exercise and piece must have either a star or a seal on it before it is completely dropped. It is like having a heavy burden lifted from one's shoulders when one has succeeded in getting the pupil to count aloud. Do not be too generous with the seals and adhere strictly to your rules so that the pupil may all the more appreciate his reward of merit when it is obtained.

Up to date, I have used the following seals:

January, I could not find any special seal, so got bell seals without lettering, and wrote on them "Happy New Year."

February, Valentine seals, hearts. March, Ext. Patrick's Day, shamrocks, harp.

April, Easter: flowers.

I hope that publishers will put out other special se

Our next letter is from a Benedictine Sister who proves that her plan may be carried out by sending a group of wellchosen programs. Most of these were given by individual piano pupils, with the assistance of an elocutionist or singer. One program was rendered by three boys of fifteen years, each of whom played solos and also took part in an ensemble at the beginning and end. She says:

I find that offering every pupil an opportunity of preparing an entire program of about eight or ten numbers is the greatest incentive. They understand that they may have all the time they wish in which to prepare for it, even if it takes two years. The advanced students appear in a down-town auditorium and the less advanced play here in the studio. The recital is invitational, with the usual write-up in the papers. This is also a splendid advertising scheme!

Other letters will be given later. Meanwhile, may we not have more of these

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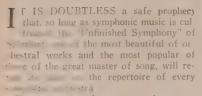


chart al inference—to those not the fact that Schubert wrote another symphony, his greatest, that in Cafter this one, the "Eighth" in Bis is that his early death (he attained is a little less than thirty-two forestalled its completion. Such, was not the case; for he completion of the constant pressure is the constant pressure i

It is 12 Schubert was made an honorate manner of a musical society at Gratz, Styria, a part of Austria. In a letter of Schubert 20, 1823, Schubert wrote to his tond. Austria Hüttenbrenner, the society's director, that, in order to express his thanks in tones, he would soon present one of his symphonies to that organization. Pursunt hereto he sent the "Unfinished Symphony" to Hüttenbrenner. Strange to relate, it remained buried among the musicand manuscripts of the latter for forty-two years! It came to light through the following incident:

A Symphony Resurrected

In the second se

Thus was unearthed this gem of symphonic music that was destined henceforth to sparkle on so many a concert program. On December 17, 1865, Herbeck conducted it at a concert of the Gesellschaft der Musikfreunde at Vienna, and to-day it is one of the permanent fixtures of every symphony orchestra.

To seek an underlying "program" to this symphony were to carry it on false premises; it is an example of absolute music, pure and simple. For Schubert, a descendent in the field of instrumental music of Mozart and Beethoven, conceived his instrumental compositions in that abstract capacity the intrinsic beauty of which is their sole purpose. This beautiful symphony is romantic in spirit and reflects the serious phase of Schubert, which was

The Story of Schubert's "Unfinished" Symphony

By Victor Biart

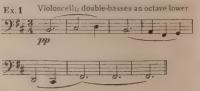
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developed by the many trials that acquainted him so thoroughly with the earnestness of life. It sparkles with that spontaneity, originality and wealth of melody that characterize Schubert, the immortal master of song, and it places him in the front rank of symphonists.

The violoncelli and double-basses intone

The violoncelli and double-basses intone the first theme with an eight-measure phrase consisting of a solemn unisonous melody in the sombre depths of the bass register. The pianissimo, the quietude of the long notes, the dark color of the key of B-minor, all combine to intensify this sombre mood. This opening phrase, end-

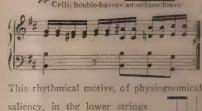
ing on the basis of a semi-cadence on the continuous F-sharp in measures 6-8:



introduces a light, fluttering figure in sixteenth-notes in all violins, moving mostly in thirds and sixths:



FRANZ SCHUBERT



saliency, in the lower strings
courses through the entire first theme, extending even to the prominent melody exhibited in the following example:



This melody, somewhat wistful and plaintive, is assigned to the oboe and clarinet.

The exquisite coloring of the combination of these two reed instruments is but one of the numerous instances of Schubert's mastery of orchestration. Especially expressive is the effusive swell on the F of the fourth written measure of this example. The resumption of the phrase in measure 22 leads to the climax in which the first theme of sonata or symphony generally culminates. The steady ascent to higher register, the re-enforcement of melodic line and harmonic parts by the deployment of the instruments of heavier colors, particularly the brass, the whole attended with a strong crescendo—all these are evidences of the inner animation manifested in this portion of the symphony.

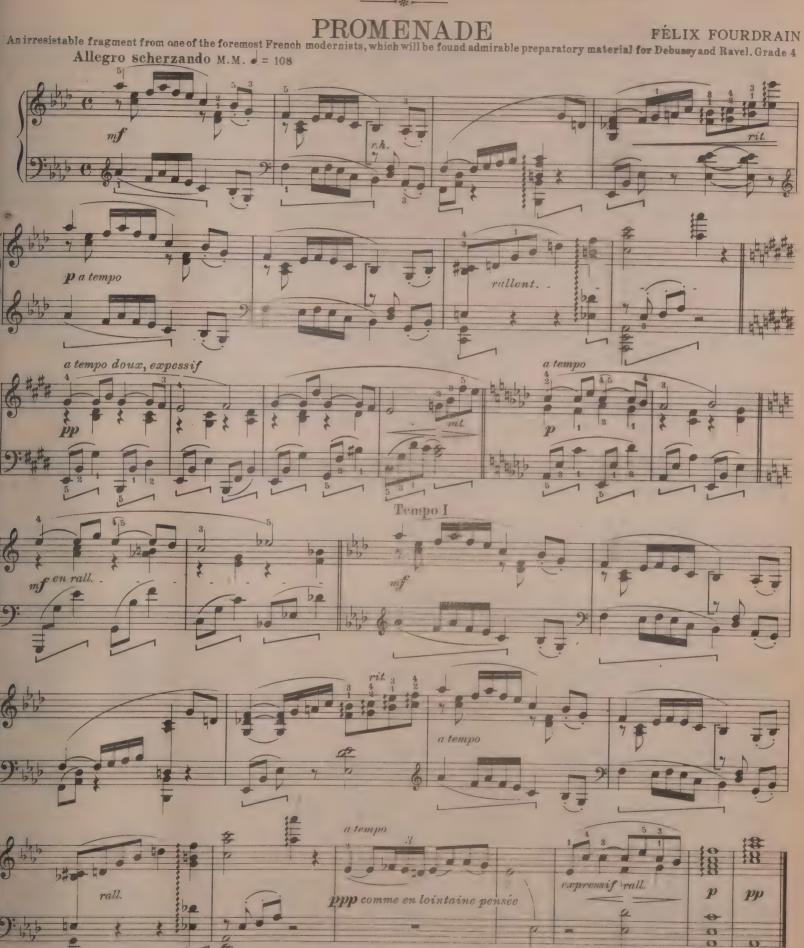
Instead of the customary close in the key reserved for the second theme—generally that of the dominant in a symphony in a major key, of the relative major in one in a minor key—Schubert here brings his first theme to its close in the main key, in the climactic phrase ending with measure 38. This strong, conclusive close is abruptly cut into by horns and bassoons, falling sharply on "middle" D, the remainder of the orchestra remaining silent:



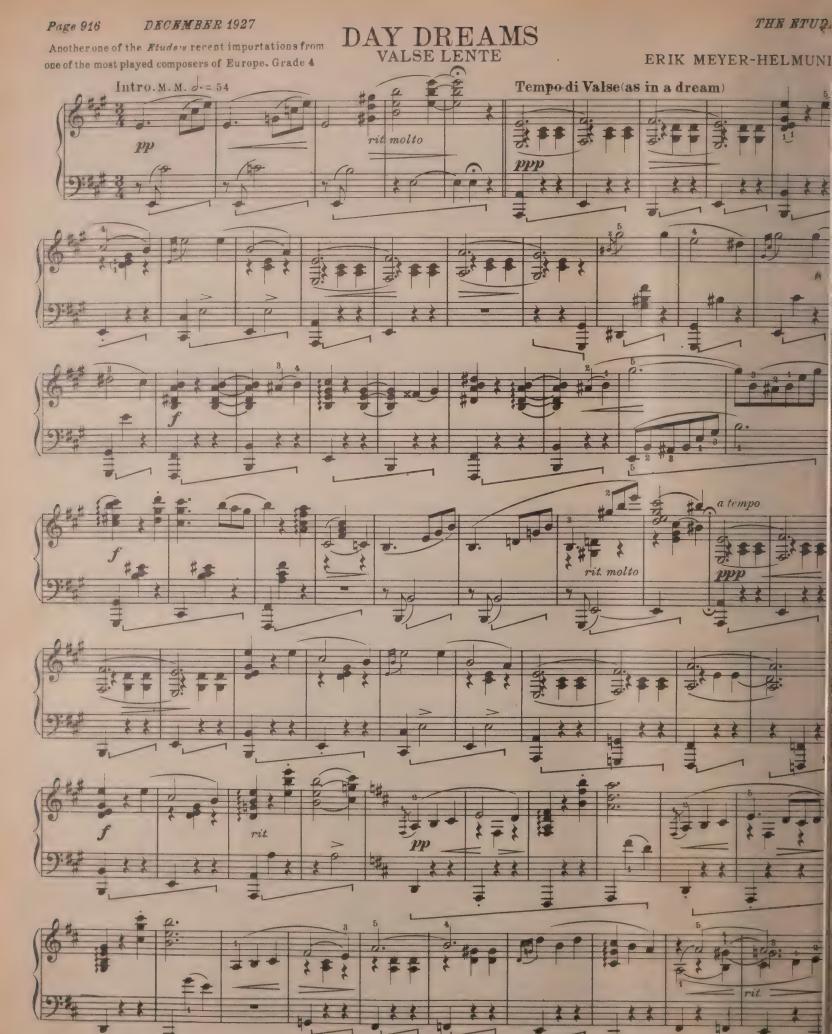
Here Schubert produces an effect of great charm with his transition to the second theme. This D is mediant of the main key, B-minor. Immediately following its inception this note undergoes a dimmendo, relaxing the vigor of the preceding close, and magically reveals itself in a new light, that of the dominant of the key in which the second theme is to appear G major, the relative major of the sub-dominant. This charming surprise is one of the practices of the romanticist, and not a few such instances can be found in Salusbert's works.

Softly and smoothly the horns and lessons glide into G major, where clarings and violas in syncopated rhythm, emphasized by pizzicato (plucked) double-bases, breathe a light accompaniment to the

(continued on Page 948)

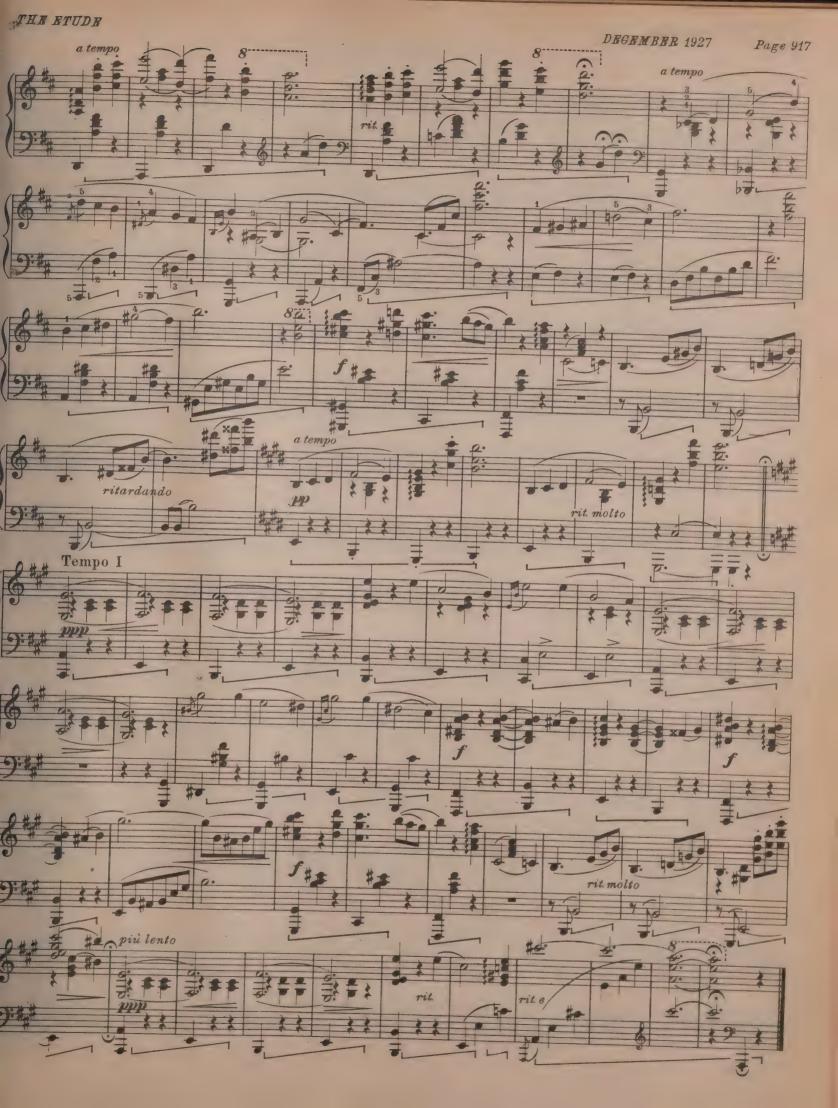


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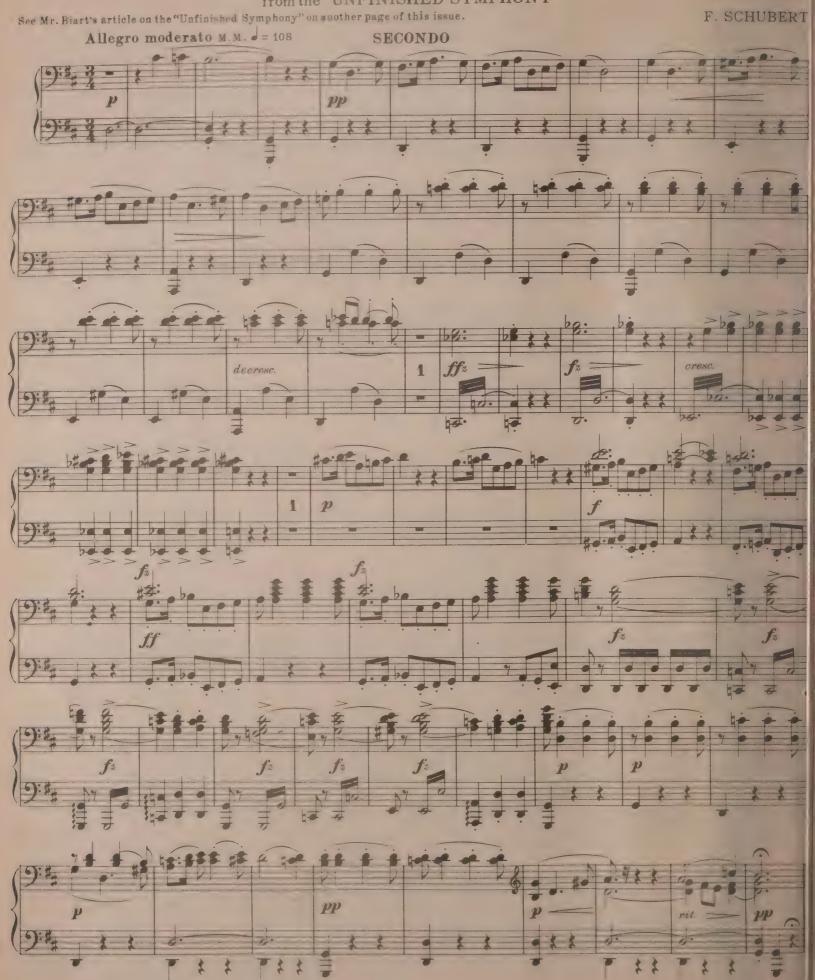


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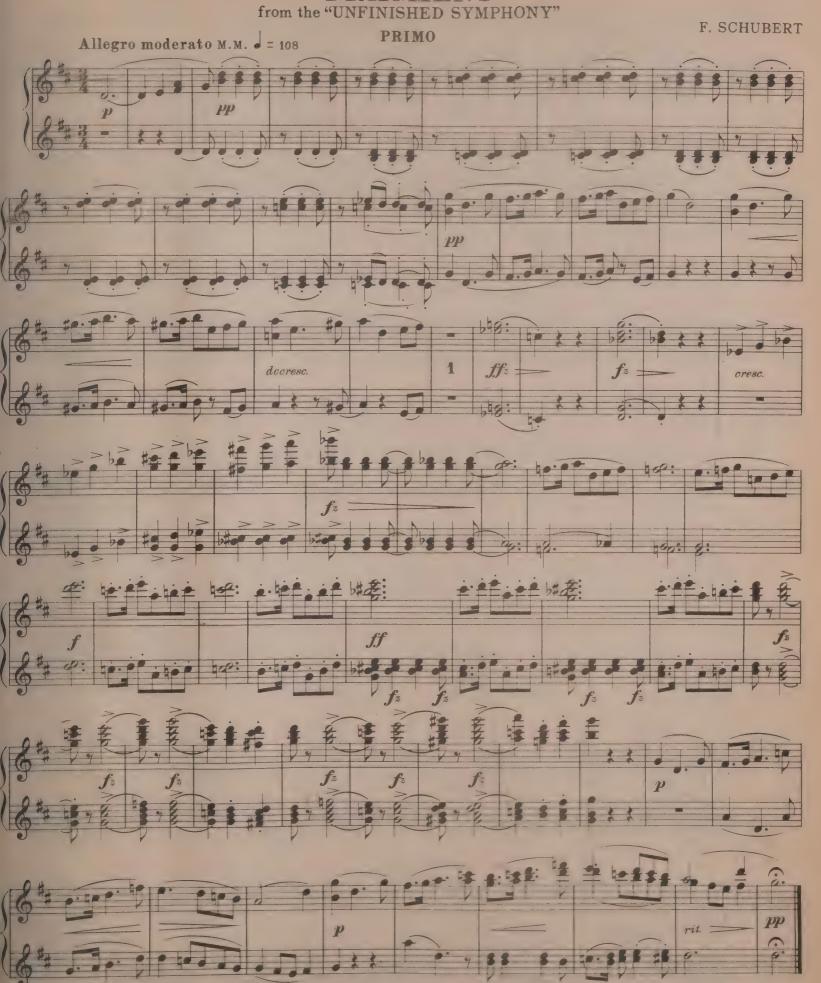
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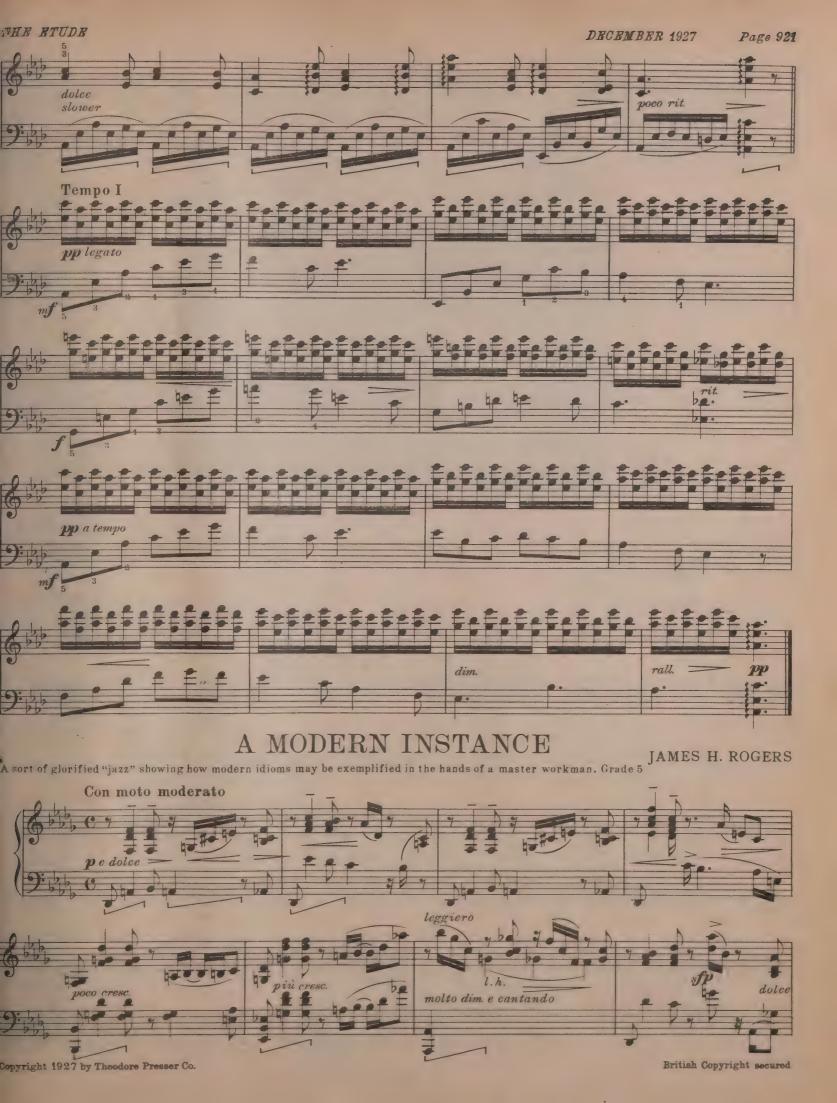


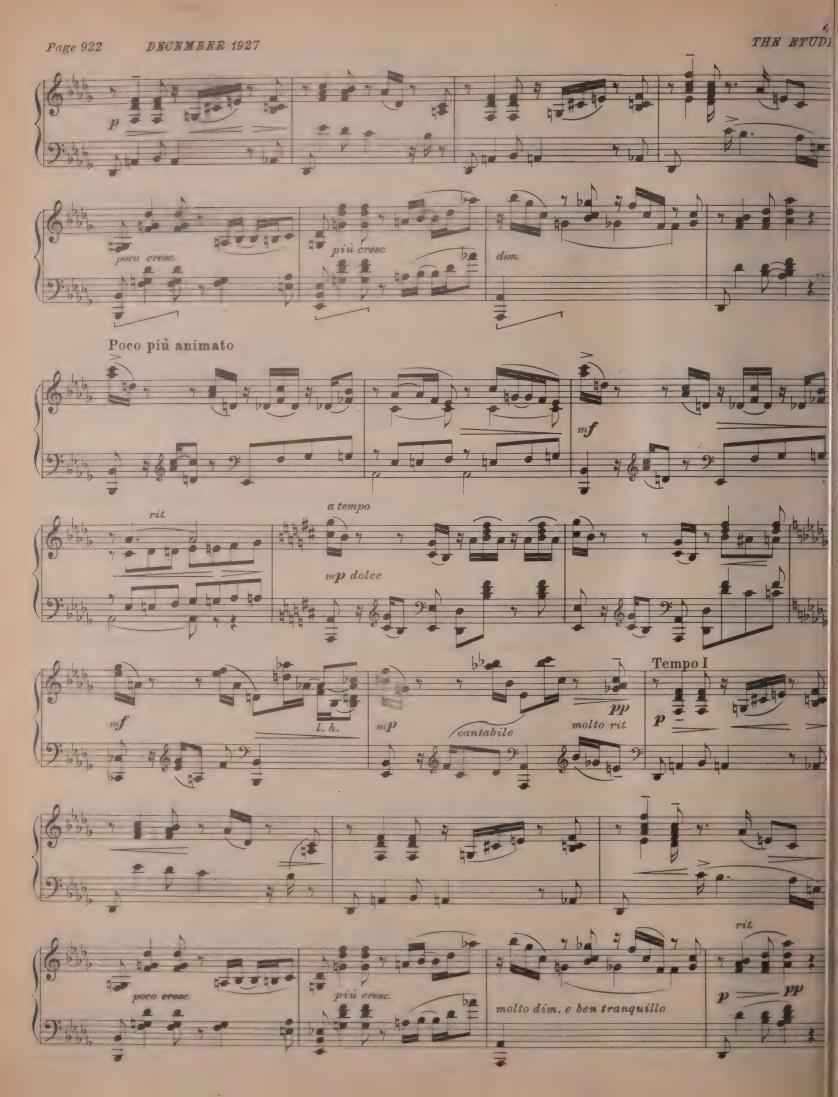
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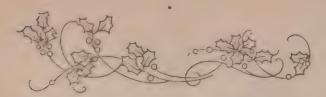
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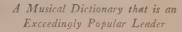
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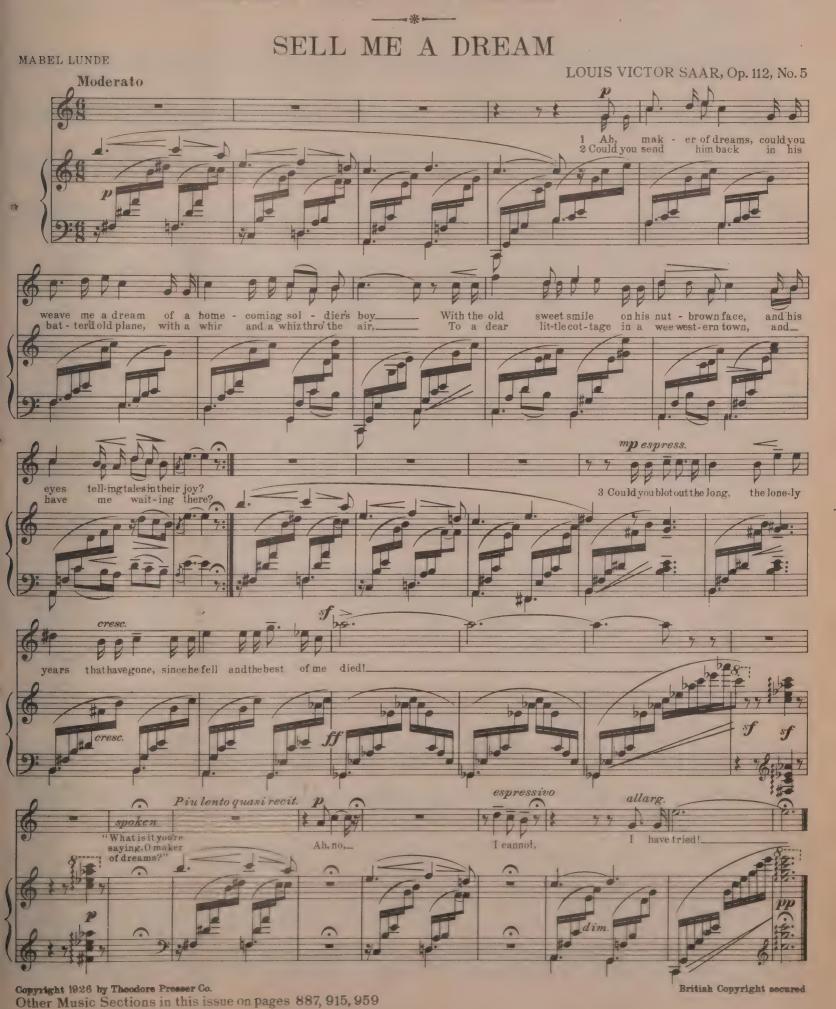
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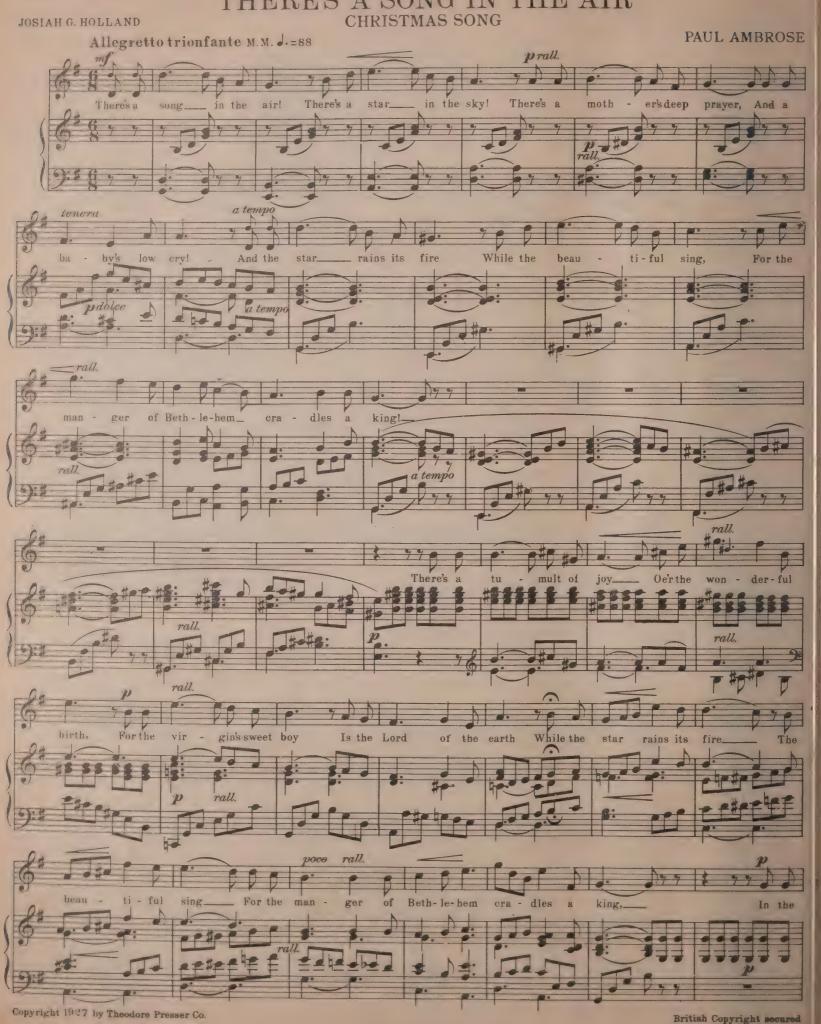
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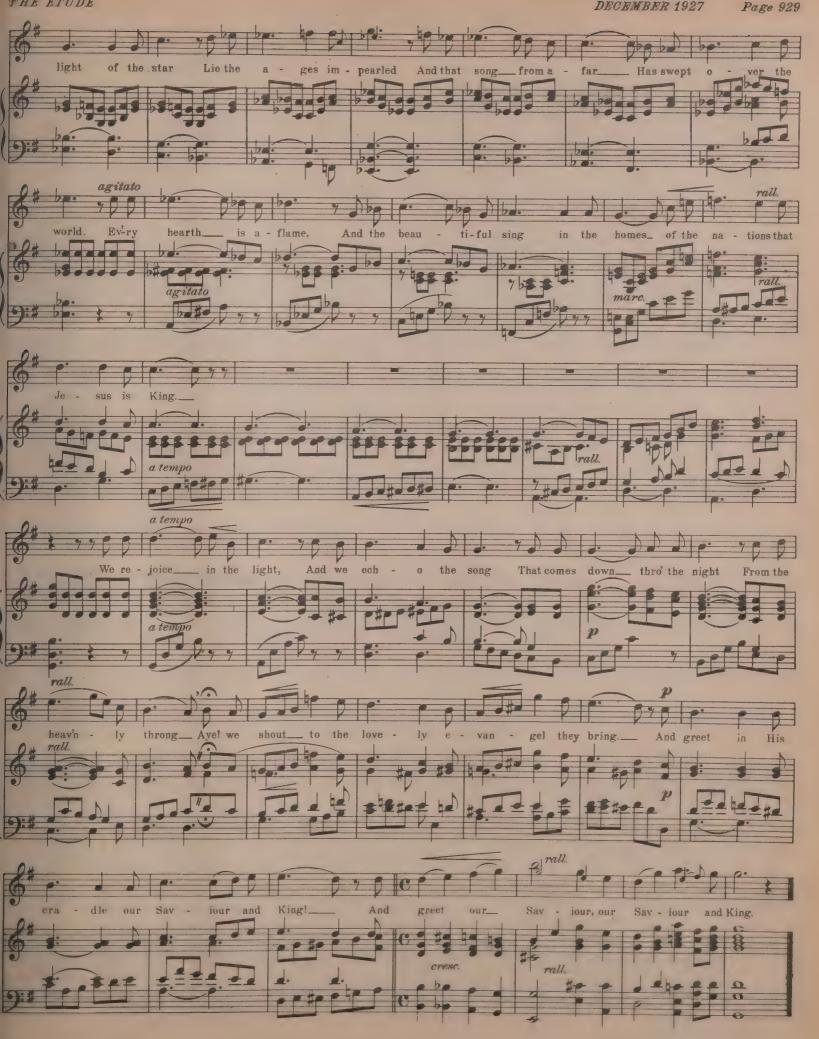
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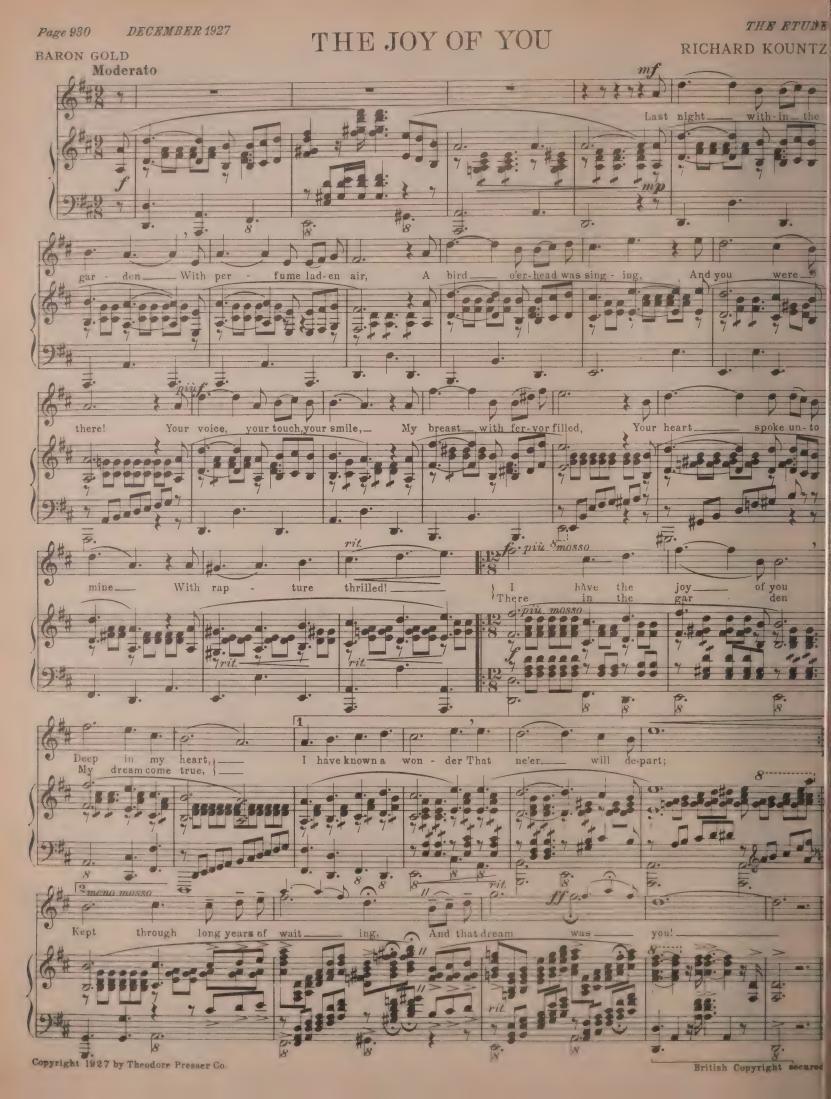
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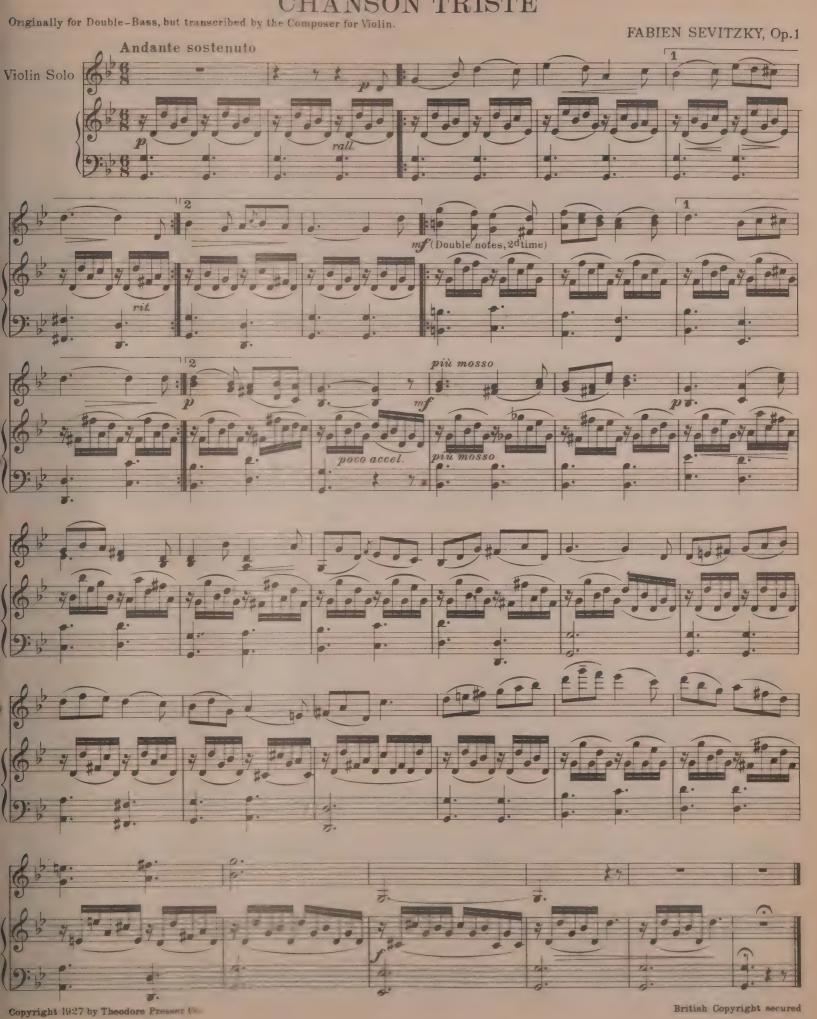


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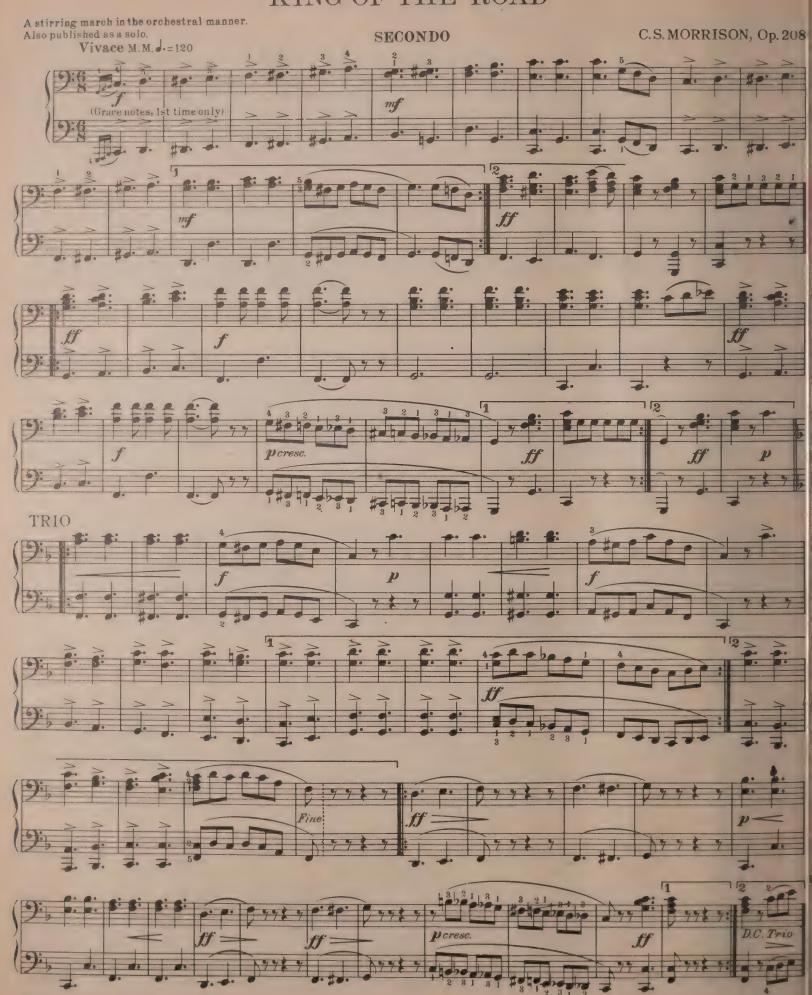




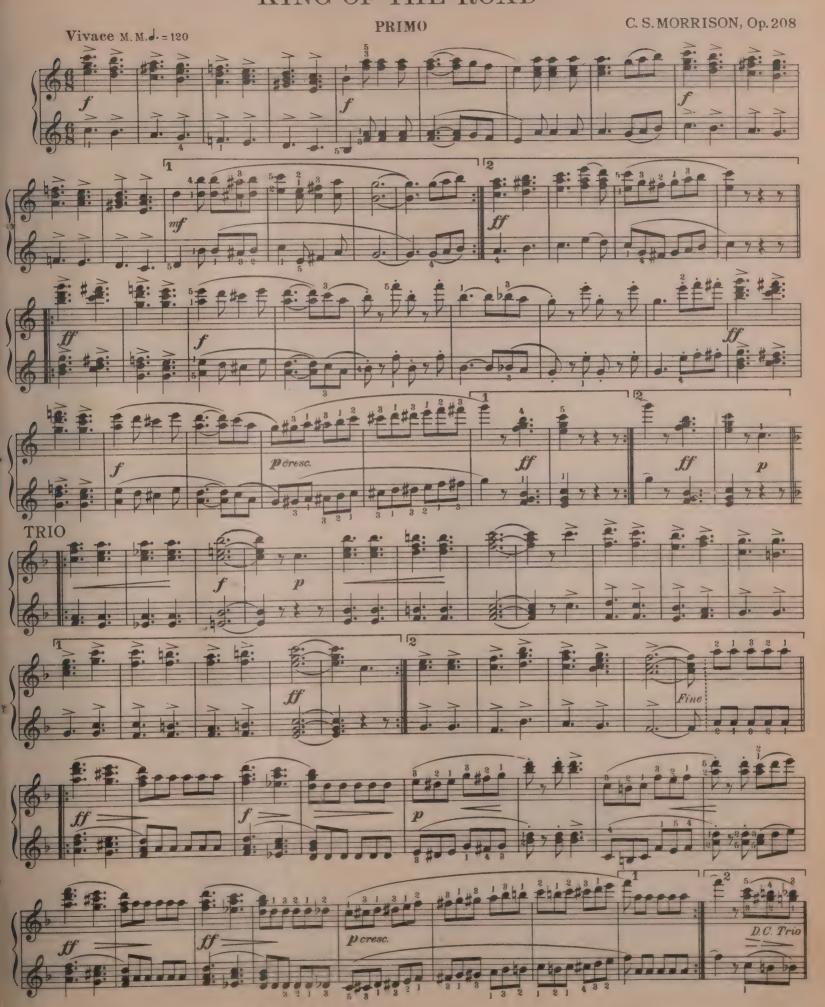


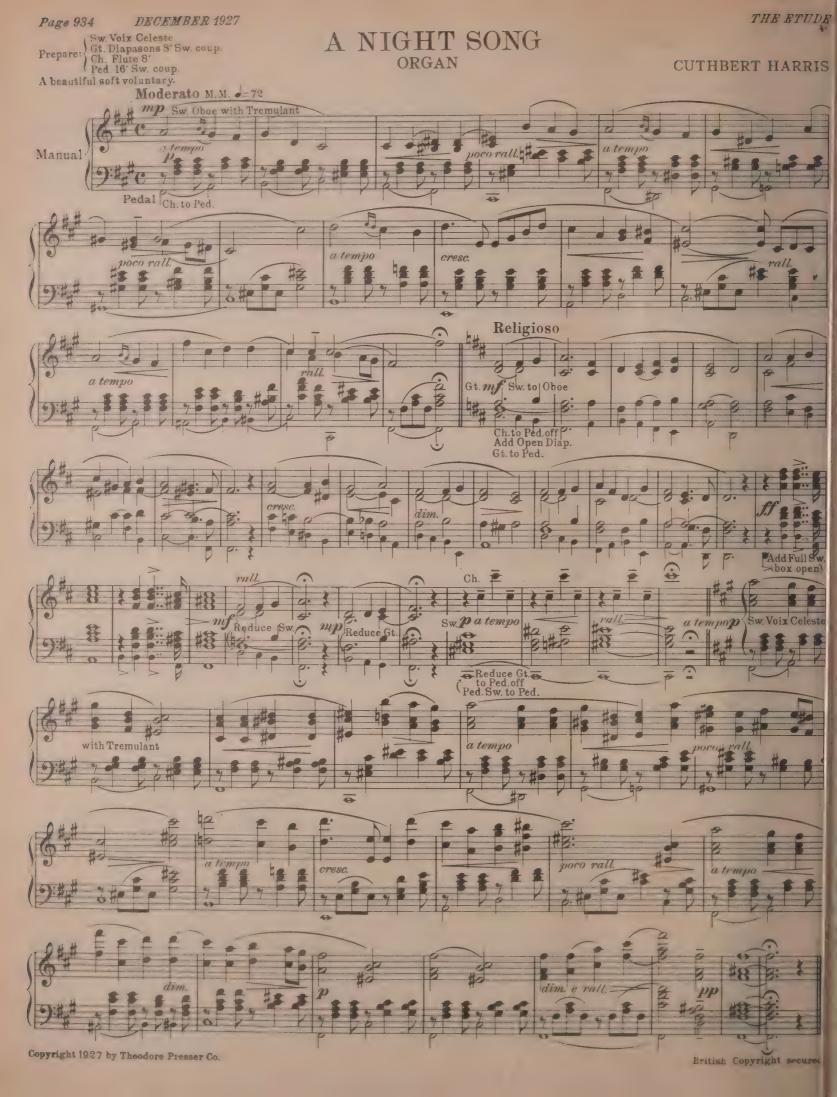


KING OF THE ROAD



KING OF THE ROAD





Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

inon, by Léon Jessel.

mon, by Leon Jessel,

Mr. Jessel sub-titles his composition "Intertion in the style of a Gavotte," and this added
scription helps us to understand the character
the piece more thoroughly. Ninon—if our
mory serves aright—was a very lovely and
methat coquettish lady of the long ago. She
a presumably a very graceful dancer, and, as
play this charming, dainty melody, we can
ture her, in our mind, taking pretty, mincing
ps and swishing her crinoline skirts ever so
tity.

this gavotte is in Mr. Jessel's own and intable style and should prove a great favorite in upplis and teachers. It has the same "go" the same attractive tunefulness as this comer's renowned March of the Wooden Soldiers, in measure thirty-three, and following meass. Wet the left-hand slurred notes stand out trly. The Trio is in the sub-dominant of D, in the last few measures before the return the first theme, build to a full resonant climax broaden the tempo considerably.

lent Night (Transcription), by Clarence Kohlmann.

ence Kohlmann.

Some time a highly entertaining article might written on the subject of "transcriptions." would, of course, need to devote a great deal space to Franz Liszt and the long series of arvelous achievements which he accomplished in its line. Mr. Kohlmann, one of Pennsylvania's builen pianists and organists, has enriched this underful old melody by the addition of (1) arggio work, and (2) many scale passages, chrotic and otherwise. The "bell effects" at the ginning and end of the transcription are also by telling.

According to most historians of the present y, this old Christmas song was written by a transmorganist and composer named Franz unber who was born in 1787 and lived for arly eighty years. It is thus of much more cent date than most people who sing it realize, ving been composed in 1818 at Oberndorf, as Salzburg, by the aforementioned.

errot, by Percy Godfrey.

The title is pronounced "PEER-RO," not FER ROT."

FER ROT.

The name Godfrey is a name to conjure with nen it comes to bands and band compositions. And the comes to bands and band compositions. And the compositions are in 1903; he was for years the leader of Godfrey, is likewise a bandmaster, and was ighted in 1923. Mr. Percy Godfrey is a usin—and his Pierrot is ample witness of the ct that the same blood runs in his veius. There a real band atmosphere in this piece. In the eventh measure, with its thirty-second notes, can almost hear the slide of the gay tromnes.

Res. Be sure that your trill on the notes B-natural d A-sharp is absolutely even.

Mr. Godfrey, now music master at King's theol, in Canterbury, England, received his usical training under Macfarren and Prout. is compositions have been awarded many izes, such as the Lesley Alexander Prize in 00.

romenade, by Felix Fourdrain.

The noted opera composer, Fourdrain, was born 1880, at Paris, France, and died in the same in October, 1923. Although showing modistic tendencies as to harmony and form, he was always strongly influenced by the style his teacher, Massenet. He thus was cometely out of sympathy with the workings of famous "Six." This piece, written when the imposer was about thrity-five, is typical of surdrain's style. Notice in it how skillfully manages the key-relationships; the sequence keys, A-flat. E (the G-sharp being enharconic with A-flat). C, and A-flat. The expression "fromme en lointaine pensée" means "as in roff thought."

The charmingly light and airy tone of Promete is definitely French. Perhaps most delighted of all is the Codetta, or "fail-piece." This was exceptionally pleasing composition in every

To be most successful, it must be performed inbute style.

ay Dreams, by Erik Meyer-Helmund.

A biography of this noted European composer treated in the June, 1927, issue of The ETUDE, 1932 470.

The keys employed in this beautifully graceful alta are as follows: A, D, E, and A. In measure eighty-six hasten the tempo as indicated. Meyer-Helmund, like Theodore Lack, had peract command of pianoforte style; his every command of pianoforte style; his every with the very slightest difficulty. Phrase w. Dreams with endless care. It is a composition which merits—and will well repay—the most dealous study and thought.

ragment from the "Unfinished Symphony," by Franz Schubert.
We would refer you to the article by Victor tast which is to be found elsewhere in this

une issue.

In such an excellent four-hand arrangement is beautiful music appears to exceptional ad-actuge. It is often almost symphonic in effect.

Song of Autumn, by Frederick A. Williams.

liams.

Mr. Williams, a resident of Cleveland, Ohio, has written a large number of piano pieces which have brought his name to the pleased attention of thousands and thousands of pianists throughout the world. His style, extremely original, is notable for practicability and grace.

The fine left-hand melody must be played as legato (smoothly) and cantabile (singingly) as possible.

As in many of his other compositions, Mr. Williams has chosen for the middle section the same key as that in which the piece is written, namely, A-flat; he has also carefully measured his sections off into sixteen-measure lengths, as you can see if you will take the trouble to count them. In this way an absolute balance is obtained. The arpeggios in the middle section must be practiced separately till learned.

A Modern Instance, by James H. Rogers.

Rogers.

A sketch of Mr. Roger's life and activities recently appeared in these columns.

This number is from the suite, "Six Piano Pieces, in Idioms Old and New," of which the first three (Prelude, Choral and Interlude, and Fughetta) are in the old idom (style), and the second three (A Modern Instance, A Sentimental Waltz, and Ducks in the Pond) are in the new. All, without exception, are distinct "winners."

Bring out all syncopations clearly and according to the jazz manner.

Although working in this new field, Mr. Rogers' skill, cleverness and wit do not desert him for a minute, and he has thus produced one more reason for his immense renown as a composer.

Practicing this piece should be lots of fundand highly beneficial as well

Practicing this piece should be lots of fun, and highly beneficial, as well.

Sell Me a Dream, by Louis Victor Saar.

Sell Me a Dream, by Louis Victor Saar.

A biography of Mr. Saar appeared in the October, 1927, issue of The ETUDE, on page 779.

For this remarkable poem by Mabel Lundewell esteemed Western poeters—the composer has conceived an equally remarkable musical counterpart. The accompaniment consisting largely of arpeggios is pleasing and not very difficult.

The lorn and pathetic mother of the "soldier boy" requests the "Maker of Dreams" to weave her a dream in which her dead son shall once more appear before her sight. However, with endless regret, the "Maker of Dreams" replies, "I cannot—I have tried." Sing this number with all the pathos and longing of which you are capable. The despair of the mother should be pictured in your voice.

The climax of the song is, of course, on the word "died" (A-fiat).

There's a Song in the Air, by Paul Ambrose.



Mr. Ambrose, whose songs and authems are famous the world over, was born at Hamilton, Ontario, Canada, in 1868. After studying with such well-known teachers as Kate Chittenden, Bruno Oscar Klein and Dudley Buck, the held the position of organist in several churches in New York City, and in 1918 moved to Trenton, New Jersey, where he still resides. A noted composer, Mr. Ambrose is also one of the foremost teachers and organists in the East, of the loveliest of all the hristmas poems; it has consequently attracted uch attention from composers, and many excillent settings have been made of it. None, owever, is more charming or more in the hristmas spirit than this one by Paul Ambrose, he 6/8 time which the composer has chosen is fective, and the key relationships are knowingly andled. G and E-flat are the main tonalities. Do not attempt the high B at the end of the mig if, for each it, you have to endanger a cood vessel or if you have to make up a face ich as one generally associates with a certain tr. Lon Chancy.

The Joy of You, by Richard Kountz.



Nearly everyone is familiar with the unique and delightful songs of Richard Kountz.

Nearly everyone is familiar with the unique and delightful songs of Richard Kountz, composer of the Sleepy Hollow Tune, Driftin' On, A Joyful Song and other successes. Mr. Kountz, who is still in his thirties, is destined, we believe, for great distinction as a composer—and his cantata Abraham Lincoln holds promise of most in teresting work in the larger forms. Formerly a Penu sylvanian, Mr. Kountz lives at present in New York.

The Joy of You is a splendidly rhythmic number, in which the beautiful melody is nicely buoyed up by the vigorous accompaniment. This song is most acceptable for teaching purposes, or concert or radio work. Notice the powerful climax to this song; it should be sung very (Continued on Page 947)



Have you ever sauntered down the Via Tornabuoni in Florence to the Lungarno Acciafoli and across the Ponte Vecchio to the Borgo San Iacopo, feasted upon the craftsmanship of the 15th and 16th century artisans of early Tuscany, and seen the rich walnut of aged Sgabellos and Credenzas, the intricacy of the silver and gold emulations of Cellini, the regal reds and russets of ancient brocades and velours which make Florence second to no mart in the fascination of its wares?

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Mastering the High Notes

By Luzern Huey

(While the principles herein advanced may be applied to any undeveloped high voice, they are especially applicable to the big high or tenor voice with undeveloped or improperly produced upper tones. The problem of developing the upper tones, under normal conditions, will not begin to assert itself until one has acquired fluency in the tessitura, combined with a good

ACH HIGH VOICE has a legitimate vocal limit that should be developed. A naturally light voice will take the extreme high notes in a comparatively shorter time and also take them more easily than the "big" high voice, but they will be "thin" or lacking in character. For example, in the type of voice such as was possessed by Caruso, it may require several years to develop fully the high notes. But they may be improperly produced in a much shorter time by "forcing" or by applying extreme pressure.

When one attempts to produce an extreme or even moderately high note by forcing, the instrument is thrown out of adjustment. This creates a friction that destroys unity of action and, in time, destroys the power of the instrument to function properly even when not forced.

The reaction of mental suggestiondemanding a higher or more powerful tone than can be obtained under normal pressure—is about as follows. First, a message goes to the diaphragm, as the source of motive power, to prepare for an unusual or extreme application of breath pressure. The vocal instrument proper, through instinctive or automatic response, tenses the tone producing mechanism, at the same time raising and tensing the soft palate, which also tends to "open the throat." Now the high note may be pro-Now the high note may be produced, but what a travesty on the art of song! This is not singing: it is merely calling for help! All who habitually work with a raised soft palate, obviously more or less tensed, not only have the high notes improperly developed but also have actually sacrificed three or four of the highest tones.

Keeping Mechanism in Perfect Condition

S THE VOICE develops, it is neces-A sary, therefore, carefully to watch one part of the mechanism, especially when the thought of volume or the desire to produce a "big" high tone dominates the action. That part is none other than the soft palate which, following a deeply seated or primitive instinct, rises to assist in "putting over" the big tone. Right here is the dividing line. Either you work with a raised soft palate or you do not. If you yield to primitive instinct, you will allow the high palate action to dominate.

If you do not, you will lower the soft palate at once, forming all vowel sounds without raising it, regardless of volume. A high tone without resonance, or a tone in which all partial tones are practically eliminated, is not a legitimate singing tone, but that is the high tone one gets on a raised soft palate. The question is not, "How high can you sing?" but, "How high can you sing without eliminating the

When working with a raised soft palate, as the voice ascends, the tones not only



character. What would happen if the singer attempted to enunciate words? We may easily surmise, because the foundation of word formation has not been established by proper vowel and consonant con-

Sympathetic Vibration

PRIMARILY, sympathetic vibration does not involve the tone so much as it involves the instrument, or, in other words, the vocal organ and body. It begins with the condition of the instrument. Our very being, including all mental and physical activity, is founded on sympathetic vibration. Notwithstanding all observations to the contrary, building the resonant middle or resonant high tone depends on how closely we follow this law.

Building the tone does not mean "creatthe tone. It simply means making use of the mental and physical conditions which have a direct bearing on the tone. In the beginning, by using a medium pressure, one produces a medium tone. Later, if the instrument develops as it should, by using a medium pressure, tone is produced of two or three times the volume of the earlier one. This illustrates the law of sympathetic vibration.

This result was not accomplished by direct act of the will or by the exercise of mental concept as directly affecting the tone. It was merely a physical fact resulting, primarily, from a physical cause, and indicates a change in the vibratory capacity of the instrument.

In order to obtain a full vibration on a light or medium pressure, there must be a sympathetic response not only from the vocal organ proper but also from all the physical condition will admit of a maxi-

In the beginning, under the law of sympathetic vibration, a limited amount of surface only responds or vibrates with the The action of vibrations properly produced creates a change in cell-structure vibration which in turn creates an expansion in the parts involved. This process of expansion, starting in the larynx and buccal cavity, gradually extends over the entire instrument when the voice is properly produced. We are not creating the but building the instrument that makes possible a gradual increase in volume and quality. If we cannot produce satisfactory high tones it is because the instrument has not been properly prepared to yield such tones. By no means can it be taken as an indication that these tones cannot be eventually developed.

Sources of Resonance

THE MAIN SOURCES of resonance are, first, the larynx (laryngeal throat cavity) and buccal cavity or mouth space. Buccal resonance predominates when the tones focus forward to the front mouth and lips. It must be the first developed.

diminish in volume but also deteriorate in in the masque. Third, there is the resonance offered through vibrations created in the chest cavity. This source of resonance, although an important factor in the development of all voices, is especially in evidence in the low voice. In fact, without it, there would be no low voice.

> By working with a raised soft palate voice may be produced without creating active vibrations either in the nasal openings or in the chest cavity, as this action tends to localize the vibrations or confine them to the buccal cavity. This we term a suspended tone or a tone unsupported by a natural bass. Voice may be produced by deliberately directing the tones to the nasal chambers under the impression that such action will result in sonorous reinforcement. The voice will automatically ascend for this reinforcement when buccal resonance is properly developed.

Voice may be produced in the lower register by deliberately forming the tones in the back mouth or laryngeal cavity. Lowering the voice through direct action instead of allowing it to seek its own natural level not only renders the production worthless, but also, if persisted in, extremely injurious.

Each one of these methods or modes of action is based on the desire to obtain immediately perfect musical effects in voice emission. It implies some knowledge of musical effects but it also implies a lack of understanding as to how they should be obtained. There is no musical instrument made by man that presents adequately the difficulty encountered with the voice when one attempts to produce the high notes. While this is undoubtedly true, it is also rest of the body. This means only perfect true that no instrument made by man has physical condition will admit of a maximum result at any given period of vocal the voice is capable of expanding them, once their production is mastered. correctly trained, all voices are capable of expanding the high notes or maintaining a tonal character in keeping with the lower tones. This alone adds greatly to the musical character of the voice.

Approaching High Notes Through Indirect Action

S REGARDS full volume and quality, A the high notes should be approached indirectly. (During the preliminary period or while developing the tessitura, they should not be approached at all.) The lower part of the voice develops more quickly than the upper because of the fact that the surfaces below are more open or exposed to vibratory influence than the upper surfaces. Yet it is these upper sources of resonance on which we depend in developing the upper tones and putting the finishing touches on the lower tones

Thus, we have the laryngeal space, the buccal cavity and the chest cavity in which vibratory change is created within a comparitively short period of study, as they are easy of access. The pharynx or the The second source is the pharynx and nasal passage leading from the laryngeal space spaces or the "bell" of the head. This to the nasal chambers, owing to its posisource predominates when the tones focus tion, is less exposed to vibratory influence

However, we not only find the larynge space most necessary in preparing to vowels and half vowels for sonoric ten forcement, but we also find it impossito develop the bell without first develop ing this passage. In order to carry t vibrations to the bell, without forcing, must, at the start, adopt an entirely di ferent method of production than the used for the tessitura tones and the lowe head tones. This development of be resonance, when properly brought about has a marked influence on the entire voifrom the lowest to the highest tones.

The production of the flexible, ful bodied high note, with a full compleme of overtones, depends on the resonant of the bell. The development of the be depends on establishing full vibratory tion in the buccal cavity, in the chest torso, and in the posterior nares. One m then begin to go from the tessitura to t headtones. This work should be start by using a suspended tone or a tone u supported by buccal-torso vibrations. T soft palate must remain in repose und this action also, in order to give fr access to the bell. The suspended tone use in developing the head voice is t falsetto, which not only provides proper preliminary vibrations but a affords a perfect working model in place ment and ease of emission.

Next in importance come the light bodied tones as produced when the vo changes from falsetto to timbrato slightly increasing the pressure at proper time. When the vibrations creat through use of these tones become stre enough to blend with the torso vibration then voice is properly prepared to velop the head or bell resonance with depth and brilliance which can be parted only through such support. T means the tone must be allowed to vibra over the entire body without obstructi it in any way.

The quickest way to present correct bratory action is to throw the instrume 'wide open" and then apply the pressu in order to produce the big tone, or bright, ringing tone, as some designate

Build Without Breaking

WHEN BUILDING the tones, must not interfere with the norm adjustment of the instrument since quality and volume of the tones are termined by natural capacity rather th by mental concept or any form of men interference. The following exercise the vowels will be found helpful.



It sometimes requires years to master t vowels. In artistic or husbed vowel pro-(Continued on page 947)

Grue Vocal Art in Singing By LOTTI RIMMER

OWELS connected with liquid sounds need careful study. The following examples which contain vowels and iquid consonants help to improve melowness and roundness of the vocal pro-

It is advisable to practice these exerises from pianissimo to forte on the boundary line from speaking to singing. The method of transition from reciting to ocalizing is of eminent importance as t gives the voice increased power and exibility. Not only singers should pracice this, but also orators, speakers and preschers. Disciplining the organ in that way develops the tone in a surprising way. Practice: Woes were well told, Louloo trangly thinks of unveiled danger, in her ast embrace, while mourning her far

Group of Hissing Sounds

C HAS A HISSING quality of sound. It is produced by raising both lips, he lower lip touching at the same time he lower front teeth. The tongue should be well arched and form thus a narrow channel through which the air passes, ouching the incisors on the way. S is much connected with water and sleep. Children are sent to sleep by the sound of Sea, swimming, sand, stream, seals, leep, sewage, moisture.

Ch is a tuneless or non-vocal consonant and mostly used in the German language. Ch is often articulated with the back part of the palate which gives the consonant

a gutteral sound. This should be avoided. Both sh and st are whizzing sounds. The lower jaw remains motionless. The sound passes through the teeth which has a good effect when sung pianissimo. The articulation of sh does not present any difficulty. St is harder to pronounce. The t following s has to be executed in quick succession not to impair its beauty. The character of this consonant depends on the attached vowel. Shaky, shelter, steal, stop, superstition, steamer, castle, con-

CH and J-Rustling Sounds

CH HAS a hard j, a soft character of sound, both belonging to the rustling consonants. The phonetic timbre of ch-j is inferior to sh. The articulation of this consonant is produced by a firm touch with the tongue on the upper row of teeth. The jaw is more or less motionless. The enforced action of the diaphragm causes the strong, acute explosive sound. J being softer, requires less energy in producing it; but care should be taken that the connection of the affixed vowel be soft and gliding. Ch and j are mostly used in words of pleasure: charm, cheerful, June, rich, joy, jubilee, jewelry, journey.

Caruso as a Street Singer

By R. THUR

CARUSO's father wanted the boy to be in engineer, and, when the young Enrico refused, turned him out of house and nome in a rage. "Enrico did not hesitate to take his father at his word," says Salvatore Fucito in "Caruso and the Art of Singing." We learn further that Caruso 'was only fifteen, but he was already filled with that optimistic courage which hroughout his life deserted him only on he rarest occasions, that courage which ne so strikingly displayed during his last illness in New York. If he was to become a singer, the sooner he began the

"Turning his back on his home, he became a scugnisso, a Gavroche of the Neapolitan streets, singing for a few soldi, or or the pure joy of song, wherever and whenever opportunity offered. Known as Arrichetiello,' he was occasionally allowed to sing gratuitously in one or two of the tiny theaters near the old Piazza length of time."

Castello, and then, after a time, regularly for a small recompense in the sailors' café-concert near the Mole and in the lm-macolatella Vecchia, the old port of the days of the Bourbon kings, in which at

that time the whole maritime life of the city was concentrated.

"He also sang—for one lira, twenty cents—at the long Tuesday services of the Church of Sant' Anna alle Palludi. His other assets, aside from his voice, were his was expended. unconquerable optimism and his splendid physique, although the former did not always prevent his going to bed hungry. During his early period of stress and struggle, the fifteen-year-old boy who would be an artist was at times forced to seek be an artist was at times forced to seek other, less congenial work, merely to keep body and soul together. Thus, on one occasion, he managed to obtain a position as outrider in the stables of the Count of Bari, a position which his size and weight fortunately prevented his holding for any

Organs of the Voice

By WILBUR A. SKILES

The Breath

Life depends on breathing—singing on used, the voice will be weak, strained and, artistic breathing. In ordinary life we hence, breathless. A heaving of the breathe involuntarily, but in singing we shoulders is also noticeable, if such breathing is at all exaggerated.

Deep, rather than superficial, breathing is to be suffered to the problem.

Deep, rather than superficial, breathing is to be cultivated. To this end the lungs There are two methods of breathing— is to be cultivated. To this end the lungs supericial and deep. The former method are permitted to expand most freely in the lower regions of the chest, while the the properties of the properties of the properties. If this method is cultivated and the properties of the properties of

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Choral Music By N. LINDSAY NORDEN

HERE is, perhaps, no form of musical activity which is so widespread as choral ensemble. Throughout the entire civilized world choral groups have met for many centuries past, inspired by social and musical interests. Vocal music was the first music in the history of the world, and it still remains, when properly done, one of the finestif not the finest-of all types of all musi-

One of the reasons for the early development of choral music is that the human singing voice is possessed by nearly every individual, and ensemble singing has, was well developed as an art, and many able composers write in this style long before there was any instrument sufficiently developed to afford accompaniment to such groups. Thus, historically, choral music is the oldest form of all musical activity. In the history of the various races it sufficed as a medium of all inspiration and of brotherhood among those of the various tribes and clans.

The Church and Choral Music

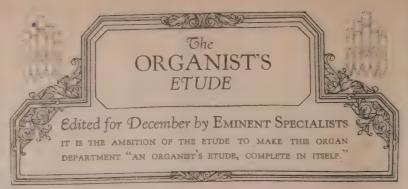
COURSE, in the history of choral music, the church has played a promthe church was the single institution which consistently fostered music as well as other arts; and so we have to-day songs dating back to the earliest Christian times. Thus the earliest choral music was confined to the realm of the church. Secular choruses developed later. The value of the early melodies which were developed in community singing, as we might term it to-day, are so inspired and so beautiful in their contour and characteristics that they are still being incorporated in symphonies and operas as the material upon which the more modern glories of music are built. Tschaikowsky very generously used such material, as did also Dvořák and many other modern composers.

The national characteristics of a people are very keenly reflected in this early folk music. The transcription of such melodies for instrumental performance does not give them an opportunity to be heard in their original style, for in the latter case the words are absent, and the text of these songs has a great deal to do with their spirit. When reference is made to folk songs, it means in general those of foreign nations, inasmuch as America has had none of these, with the exception of the negro songs and a few early American tunes. This is perfectly natural when one stops to consider that America has always been properly called "the melting pot," and we have not as yet developed any decided American musical characteristics.

Two Types of Performance

THERE ARE two styles of choral performance: the one with orchestral panied, or a cappella. In the first style we have the added advantage of the coloring of the orchestral instruments; and much glorious music has been written for such a combination. But in the latter man voices unadulterated.

It is not a generally well-known fact that if a chorus is properly and sufficiently trained in a cappella singing, it can give



principally due to the fact that on the be an ideal one. piano or organ all of the notes are incorrect in pitch. Although this difference is very slight, it nevertheless is there, and is quite noticeable to one who has heard the correct, or so-called "untempered intonation." On the piano the octave is divided into twelve equal divisions, all of which are slightly off.

Singers have grown so accustomed to singing against an instrument in tempered intonation that they find themselves in great difficulties when they attempt pure vocal music. Their natural instinct leads them to sing correct intervals, but their continued association with a tempered organ or piano counteracts that. Unaccompanied choral music, therefore, is not a cheap way of presenting singing, but an an out-of-tune accompaniment.

The Historical "A Cappella"

ALL THE composers of religious music of the world from the earliest times have written choral music to be sung without accompaniment. Particularly is this true of Russian music, and there is no other nationality in which so many of the leading composers have written choral music for unaccompanied performance.

There is need in America, in every city of importance, for a professional chorus, carried on along the same lines as any of our great orchestras, where the musicians can rehearse every day and properly preof which we very rarely hear on account of their difficulty. For unaccompanied singing the prime essential is a normally good voice. It is not advisable to go out adequate a cappella presentations, fifty to one hundred singers are sufficient, and under present conditions it is difficult to secure even this number possessing the

America is to-day "orchestra crazy." It is supporting in the main cities of our country large symphony orchestras at tremendous prices. This, of course, is a large element in the development of music in our country; but it is not the only means ing is one phase of musical appreciation, and doing is another. Persons who re ceive choral training get into the heart of the matter much more quickly than do those who merely listen. The elevation of musical taste in general can be accomplished very readily in this way. Through choral training the singer acquires enough knowledge to become critical and to fathom the intricacies of more advanced

fortunately, the composer is different from the painter and the sculptor who, when their work is finished, can present to the eye the achievement of their ideals. Whereas the composer, having finished a work, must wait, sometimes many years for

not be obtained in any other way. This is its production, and even then it may not

Choral Means

THE GREAT IDEAL in choral music is a fine group of trained singers, singing in accurate intonation. Long hours of preparation are necessary for such presentations. We have too many choruses with low ideals. Orchestral ideals are at present on a very high plane; choral ideals should not be behind these. Unaccompanied choral music is a special field and requires considerable study upon the part of the conductor. It is not merely the absence of accompaniment, but it involves many other problems which are too long for consideration here. Contact with any great art is uplifting to the spirit of

One of the easiest ways to reach a great many people is through singing. might say that it is the popular method. Those who have no interest as yet in orchestral music may have a strong interest in singing. This phase of musical work in our country, from the cultural point of

view, is extremely important. There h been a gradual growth in the interest choral music in the last ten or lifted years, particularly in unaccompanied sing

Perhaps no stronger influence has ev been felt in this country that the gradu introduction of Russian choral must brought about principally by the founding some years ago of the Russian Cathedr Choir in New York City. This choi founded by Mr. Charles R. Crane, at principally paid for by him, was take over a large portion of the United State to demonstrate its ability and its musi and through this and other agencies il Russian music has become a permaner part of our choral programs. The Ru sians have never allowed an instrument their church, and the result of this hi been that the composers have developed choral styles far in advance of those controls any other nationality.

Good music is not necessarily "higherow." Someone has said that "all education is painful," and to a degree this probably true. All musical advance at lea is made through effort. One's music taste can be developed considerably by a tending concerts and hearing good musi Most laymen are not trained in dail contact with good music; and to such per sons musical appreciation is only attained through attending choral presentations an hearing the best music. The present ger eration is, of course, better musically edu cated than any of the preceding, due the radio, phonograph, an unusually lars number of concerts, and other agencie Those interested in choral music seem t feel at the present time that there is strong revival of interest in this work, an it is sincerely to be hoped that such is the case, as it is the means of the beginnin

Fundamentals in Playing Bach By A. Eagle field Hull, Mus. D. Oxon.

PART I

HE OBJECT of the following short studies is to render the playing of Bach's organ works more enjoyable to the organist, and clearer and more pleasing for the listener. Despite all the advice of first-class teachers and the example of our finest players, we still more frequently hear these masterworks unsympathetically rendered than otherwise. There is another object, and that is to broaden out the interest in Bach's works to the whole field of his organ compositions.

Many have labored in this field already-M. André Pirro in his books, L'Orgue de J. S. Bach (Paris; Fischbacher, 1895), his J. S. Bach (ibid, 1896), and his monumental L'Esthétique de J. S. Bach (ibid, 1907); Dr. Sweitzer in his J. S. Bach, le musicienpoet (Paris, 1905; Germany, 1908; England, 1911); Sir Hubert Parry in his J. S. Bach (New York; Putnam, 1909); and Mr. Harvey Grace in his excellent little book, The Organ Works of Bach (Novello, 1922). The material for the present work was collected and excogitated in the years 1912-13 when the author re-edited the complete W. T. Best Edition for Messrs. Augener, Ltd., and also planned a Handbook to Reger, whose works (with those of Horace Wadham Nicholl) he believes have a great future before them.

Three Periods

PIRRO, whose authority on the organ works is only equalled by Sweitzer, divides them into three periods:

(i) the ante-Weimar period (up to about 1708); (ii) the Weimar and Cöthen period

(iii) the Leipzig period (1723-50).

The first period includes the Chorale Partitas and Variations of the Lünebur years, when Bach was monitor in the Choi School there (1700-03), and the youthful works of his sojourn in Arnstadt (1704 07), and his tenure of the organist's pos at Mühlhausen (1707-08). This perio covers the Alla breve in D; the short prel udes in A minor and G minor; the fugue in B minor and C minor; the preludes an fugues in A minor, in G minor, and th two early sets in G major; the two fant sias in G major and the one in C major the Fantasia con Imitazione in B minor the Toccata in E and perhaps the two in (

The second period includes a large num ber of the best-known organ-works, written during the Weimar period (1708-17) and some written at Cothen (1717-23). Th Little Organ Book (Orgelbuchlein) als appears to belong to the end of the Weima appointment and the early years spent a

The third and final period covers th works written at Leipzig during the las twenty-seven years of Bach's life (172 50) During this petiod a few of his work were engraved the Prelude and Lugae i E dat (known in England as St. Anne's and the great Chorale Probades which ap peared in 1730 as Part III of the Clausers lang; the Six Charde Probudes in In Lorm published by Schubler in Zella (1747 49) and the Canonic Variations on th Christmas Song "Vom Himme: heel (From Heaven above) published by Ba hasar Schmid in Nuremburg about 1747 These were the only works engraved Bach's litetime. For the rest, collators at

ditors found a few autographs, but have Take the Adagio as a leisurely Andante. ad to rely mostly on mere copies made by riends or pupils of Bach.

The autographs (mostly in the Berlin alwary) include the Six Sonatas, the great assacaglia, the Chorale-Preludes of the hyclbüchlein and the eighteen Chorales hich Bach revised and copied out during he last years of his life.

The Approach to Bach

THE APPROACH to Bach's organ works must be the same for the player for the listener. It must be made in the pure spirit of the Psalmist: Let him namine himself and try out his reins and is heart: let him not dwell with vain layers, nor have fellowship with the decitful; let him wash his hands in innof thanksgiving and tell of all the won-rous works..

The following axioms may well be taken s commandments.

Tempo

ONCERNING rates of tempo, the extremes (Vivace and Adagio) in Bach's me were not so far apart as they are now.

On the other hand, let bravura and other brilliant passages sound fiery, as Bach wished them. All figures, even those of the shortest notes, should sound clearly and unhurried. These will dictate the rate. Test them from the body of the building. Consider the listener; he is nearly always less familiar with the work than the

Bach's notation is variable; the standard beat and general rate is nevertheless nearly always the same. The alla breve (minim) beat of one prelude or fugue may be equal to the crotchet beat of another. The demisemiquaver runs of one may quite well be no faster than the semiquavers of another. Let the animation, the calmness and sublimity of Bach's great personality always prevail; the player's personality must be completely absorbed by the composer's.

Any variations of the tempo, accelerando over an ascending sequence or a pedalpoint, or rallentando on a cadence, and so forth, must be restrained and very artistically applied. Complex part-writing may call for a slight slackening; two-part episodes, a slight acceleration.

(Part II to follow)

Nineteenth Century Tendencies in Church Music

Article Five of a Series

"The Church the Cradle of Modern Music"

By BERTRAND-BROWN

In preceding articles we considered any notable names in the story of hurch music. And now we come to the utposts of our own times—even to the nusicians who lived in our grandfather's

As we come nearer and nearer to our ontemporaries, the names become more not more numerous. It will be necessary ecause of this to pass over some of them nd to consider only the more important nd truly significant.

Beethoven, who carries the torch of enius from Mozart and Haydn forward and into the last century, is one of the reatest of all composers. As one writer as said of his music, "Performed under roper conditions in a concert hall, his lissa Solemnis is a mighty profession of

aith in a personal God by one of the reatest geniuses of all times."

The two masses of Beethoven are well haracterized in the foregoing quotation. hat they do not fit the liturgy and may ot be considered as music for the Church is simply to venture a comment and not criticism. Beethoven's secular music, kewise, has the beauty and pervading piritual quality of the compositions which

intended for the Church.

Gounod comes nearer still to our own ay. As much of his sacred music was ritten toward the end of his life, he rings the torch near indeed. Always ermeated with deep religious fervor, in 881 he retired from the world and deoted himself to sacred music.

He wrote a mass to St. Cecilia, which is just been named.

Inquiarly beautiful. The Redemption, And now we have come to the time of the best known of his writings. The Maria is a sacred composition of the property of the p

which superimposes a melody for the voice upon one of Bach's Preludes.

In Gounod is illustrated again that relationship between the Church and secular music. Here is one whom we know for his great opera which we hear and love. After giving "Faust" and all its inspiration to the world, he lived to return again in gratitude to the Church, which had given him his genius, and spent his later years in sacred composition.

Perhaps the greatest pianist to be considered is Liszt. He was born in 1811 and dfed in 1886. Liszt was devout and his own ecclesiastical compositions are imbued with deep religious fervor.

Verdi who lived until 1901 took lessons in the great Cathedral at Brussels. His "Requiem" is such as to rate him as a church composer of the first rank. Al-though he is famous for secular music, he remained a staunch Catholic all his life and relied upon the Church in maturity as in boyhood for musical teaching and inspiration. If there had been no church music, there could have been no Verdi. Since his "Aida" is one of the most popular of all operas, this is a reflection not without point to any who are impatient of the plain chant of Gregory.

In this century came the fruition of many musical tendencies. Our grand-fathers saw the ripening of the seeds cast upon the soil centuries before. As we look back today, it is apparent that some forms and some lines of development must have reached fulfillment in the men who have

And now we have come to the time of the great return to Gregorian music and to a time of new tendencies founded upon

"Organists play so loudly that people are discouraged about singing

hymus!" said Dr. Schutz.

"No, doctor," replied Albert Cotsworth. "What you mean to say is that few organists use rhythm to lead congregational singing."

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Choirmaster's Guide

FOR THE MONTH OF FEBRUARY, 1928

	a) in front of anthems indicates they are of moderat	e difficulty, while (b) anthems are easier ones.
Date	MORNING SERVICE	EVENING SERVICE
F I F T H	PRELUDE Organ: Meditation	PRELUDE Organ: Andante grazioso Mozas Piano: Adoration Atherto Magnificat and Nune Dimittis Kinde ANTHEMS (a) Walking with Thee Woole (b) The God of Love Lawrence OFFERTORY The Shadows of the Evening Hours, (S. solo) Rathbut POSTLUDE Organ: Allegro con Brio Robert Piano: Largo Hande
T W E L F T	PRELUDE Organ: At SunriseDiggle Piano: Slow Movement from the "Pastorale Sonata"Beethoven ANTHEMS (a) In Humble FaithGarrett (b) Turn Thy Face from My Sins, Sullivan OFFERTORY Rock of AgesSchubert-Rolfe (Duet for S. and A.) POSTLUDE Organ: March in EBarrett Piano: Novelette in FSchumann	PRELUDE Organ: Invocation
N I N E T E E N T H	PRELUDE Organ: March in G	PRELUDE Organ: Elizabeth's PrayerWagner Piano: Nocturne in E-flat, Op. 9, No. 2Chopin ANTHEMS (a) Saviour, Breathe an Evening EllessingGordon Nevir (b) Hear My PrayerGuilman OFFERTORY Thy Will Be DoneRockwel (Duet for A. and T.) POSTLUDE Organ: March in CWilliam Piano: Processional MarchClark
T W E N T	PRELUDE Romance	PRELUDE Organ: Lullaby in G

OFFERTORY

My Sins, My Sins, My Savio ; Gilchrist

POSTLUDE

Organ: March of the Noble, Keats-Barrell Piano: Impromptu, Op. 90, No. 3, Schubert

Anyone interested in any of these works may secure them for examination upon request.

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Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in The ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

O. Briefly, can you give me rules and so forth which must be followed in the composition of the following types of organ musts: Legende, Fanjare, Fantaste, Reverie, Tocata, Prelude, March, Impressions, Meditation, Cantabile, Pastorale, Scherzo, Finalet I have the book by Harvey Grace entitled 'French Organ Music,' in which he gives criticism, rating and other valuable information to the organist. How or where may I obtain similar information about the organ works of the organ composers of other nationalities, as follows:

(a) Old Masters or forerunners of J. S. Bach;

tionanties, as follows:

(a) Old Masters or forerunners of J. S.

Bach;
(b) Handel, Mozart and masters of the
Rith and early 19th centuries;
(c) Romantic composers — Mendelssohn,
Schumann, Liszt, Rheinberger, Merkel and

Schumann, Liszt, Rheinberger, Metket and others;

(d) Modern composers — others besides those of the French School, as Karg-Elert, Wedgl, Brosig, of the German School; Elgar, Parry, Hollins, of the English School and other modern and ultra-modern organ composers? Can you recommend any books which will give me the destreed information and may I obtain the same from the publishers of This Etude?—B. G. F.

A. We would suggest that you consult some work on Musical Form for information in answer to your query as to rules of composition and so forth. Works on this subject include:

"Theory and Composition of Music," Preston Ware Orem.

position and so forth. Works on this subject include:

"Theory and Composition of Music," Preston Ware Orem.

"Form in Music," Stewart MacPherson.

"Musical Form," E. Prout.

"The Larger Forms of Musical Composition," P. Goetschius.

"Musical Forms," E. Pauer.

We do not know of any work, similar to that by Harvey Grace, which will give you that information you wish in reference to all the composers you name. We would suggest, however, that you might secure some information along the lines desired from the following books:

"The Organ Works of J. S. Bach," Harvey Grace.

Grace.
"The Organ and Its Masters," Henry C.

"The Organ and T. Lahee.

"An Analysis of Mendelssohn's Organ Works," Jos. W. G. Hathaway.

"The Story of Organ Music," C. F. Abdy Williams;

"Biographical Dictionary of Musicians,"

Baker.
"Grove's Dictionary of Music and Musi-

cians."

The publishers of THE ETUDE can furnish you with any of the works suggested by the Editor.

Q. Our oryan is a tracker action instrument, containing no electrio facilities except the blower. Can are install a set of chimes in this organ? Is the cost prohibitive to electrify this type of instrument? Can additional pipes be added without its being electrified? The organ is a Murray M. Harris, of Los Angeles, but this firm is no longer in existence.—G. F. K.

A. Chimes may be installed in the instrument by direct electric action to the chimes. Contacts can be put on the keys of the organ, or the chimes may be played from a small separate keyboard.

You do not state what type of chests are used in the instrument nould be to rebuild it, with all new parts except the use of the old pipes, case and so forth. The cost of such work would probably be from about six thousand dollars upward, depending on the builder doing the work. At the same time additional cost. Stops can be added to the organ without its being electrified, but such addition is not usually satisfactory unless provision for the addition of stops was included in the original instrument. We would suggest that you get in touch with some reliable first-class builder, have him examine the instrument thoroughly and advise you

O. I am an organist in a church. In addition to playing the organ I also am chormaster. I do not feel at all capable of training the choir, as my education at the organ did not bring me that far. Will you kindly suggest a few books which will help me?

The choir consists of six prople, one bass, one tenor, two altos and two sopranos. I am thinking of getting a few more, but that would mean that the two male voices, tenor and bass, could have to carry along about six or eight feminine voices. As the bass and tenor are not very strong, what would you advise me to do? It is impossible to get more tenors, although the supply of basses is plentiful. Would it be just as well to omit the tenor and have just the three voices?

Is there some special Christmas music or program which would be suitable for a group of Kunday school pupils from the ayes of six to eighteen! Our program each year has consisted of speeches, songs and questions about the "Birth of Christ," but this year I would like to make it just a little different.

A. We would suggest "Choir and Chor. Conducting," by F. W. Wodell and "Chor. Conducting," by F. W. Wodell and "Chor. Coward.

It would not be wise to add voices to you choir to the detriment of the "balance You might add one bass and, perhaps, on more soprano, as you can usually use more soprano, as you can usually use most of the upper and lower voices than it middle or inside ones. It is better to ha a small, well-balanced choir than a large owith any one part unusually weak or more part unusually strong or predominating We would not advise omission of the tempart.

For your Christmas needs we would sury your examination and consideration of Coming of the Prince of Peace. by W. Coffin and H. A. and C. Dickinson, "Christmas in Merry England," by H. Tbe first named work consists of a se of tableaus and Christmas carols.

Q. Can you give me any advice or formation in reservence to study of pipe orgin connection with outside work? I wanted it was the study but on the study of the organ, we would suggest to seeking a position of such a nature that we can fill it and study too. Perhaps you mig secure a position where the hours are long so that you might give part of you time to work.

Q. My organ in church has 948 pipes on costs \$7,000—a straight organ. A Unit orgal have played has 886 pipes and costs \$22,000 Will you explain the tremendous different in price! Is there any tay of obtaming the specification of the five manual Wanamaki organ in Philadelphia?

A. The difference between the Unit Organd the Straight Organ is that in the case of the Unit Organ you pay for the mechanic parts necessary for its construction. The gives a wider use to the number of pipe included than in the straight organ. The cost of pipes is not a large proportion of the expense of organ building. Therefore while the Unit organ may not contact an immore pipes than the straight organ, the use is more extensive and the additional mechanism adds to the cost. In the case yomention, the first impression is that the difference in figures quoted is rather large we are under the impression is that the difference in figures quoted is rather large fication of the Wanamaker Organ in Philadelphia is not available, though you ce probably secure a printed description of the instrument by addressing Miss Mary E. Vog Organist at Wanamaker's, City Hall Squar Philadelphia. The organ is being enlarge and the new console will contain six manuach.

Q. Can you give me any suggestions at to how I may learn to play the pipe or on without a teacher? In this locality the live sons are so expensive that I cannot after to pay for them. Also, will you tell me where I may secure music such as is used the theater?—R. H.

A. We would suggest that you secure modern edition of "The Organ" by Stame and practice as follows:

I. Exercises for finding the pedal key without looking at the feet. Exercises for two hands on different manuals.

2. Exercises for crossing the feet (seal passages). Exercises for changing this feet (seal passages). Exercises for changing this sect (seal passages). Exercises for two hands and two feet.

5. Exercises for one hand and two feet.

4. Exercises for one hand and two feet.

5. Exercises for two bands and two feet.

5. Exercises for two bands and two feet.

This work may be followed by Varie; "Studies for the Organ," by Carl; "Studies for the Organ," by Carl; "Studies Rudies and Fugues for Organ," by Labon, and pleces of an easy shorester.

Perhaps you can arrange with some organ teacher to give you occusional bassons tailed the publishers of This Event accept for the publishers of This Event accept the publishers of This Events accept the p

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Musical Home Reading Table

(Continued from Page 895)

pparently the revolutionists also under-d the art of propaganda, for these mu-ns "were obliged to take part in the Paris at the Champ de Mars. Méhul, Gosserous patriotic fêtes and to collaborate sec and Lesueur, who were professors at nusical productions for these occasions. the Institut de Musique (near the Rue When the Hymn to the Supreme Being Montmartre) were ordered to rehearse the Gossec) was to be performed, de crowds beforehand."

DeWolf Hopper Discusses Light Opera

EWOLF HOPPER, famous as "Casey at Bat" and even more so as Dick Deadin "H. M. S. Pinafore," discusses musicornedy and light opera very entertain-y in his recent book, "Once a Clown, ays a Clown," in which he welcomes return of better things.

have seen musical comedy fade away the rerue," he says, "glorified vaudewhere all pretense of plot has been pped and nakedness substitutes for the y, and now I am seeing the return of t opera. I doubt that the Shuberts e ever made as much money on any two r productions in their history as they recently with 'Blossom Time,' an operfashioned around the life and music Franz Schubert. Arthur Hammerstein's se Marie,' another light opera, has run ar on Broadway now to capacity houses, The Student Prince, in one company which I am playing, has been enormously

"Light opera may or may not be back to stay. It will be the public's loss if it is not, but I walk warily in the paths of prophecy. I have a prediction, however, which I am prepared to shout from any housetop. That is that Gilbert and Sullivan will never die. They are to the English-speaking musical stage what Shakespeare is to the drama. The analogy is not strained.

"Although I love these operas best and made my entry on to the singing stage when they were in their first furor, I never heard or sang in a Gilbert and Sullivan production until 1911, nearly thirty years

"Gilbert and Sullivan are immortal because each was a genius with an infinite appreciation of the other. W. S. Gilbert was the greatest comic poet of the language. Arthur Sullivan was an accomplished composer in any company—in his particular field without compare—and together they rose to heights that neither could have attained size he." tained singly.'

LETTERS FROM ETUDE FRIENDS

THE USE OF ILLUSTRATIONS
THE ETUDE:
o instruct children one needs to appeal to eye. When I was a girl, and was taking first lesson with an experienced teacher, rebeing for several years with a young and perienced teacher, I saw that my new interor was very much annoyed because of ignorance of time signature. He produced upple and cut it in fourths, eighths and so That taught me for all time. Strange that in not connected black, white and flagged with my arithmetic lessons. The idea of les on the lines and spaces as given in a Child's Book of Knowledge," is also value. In two-part songs (bass and soprano) ming the treble note to doves and the bass quirrels is also very helpful.

In two-part songs (bass and soprano) in the child's Book of Knowledge," is also value. In two-part songs (bass and soprano) in the treble note to doves and the bass quirrels is also very helpful.

Set of the child in the set of the same. One her, in explaining sequence, produced as pattern and showed how each part fitted a whole—an object lesson that impressed pupil and solved her difficulty.

Thus can be described explained composition can be described explaining the trungency of the control of the

God's in His hearen All's right with the world. The should endeavor to teach their pu-nony in the spirit as well as harmony

MARY SCOTT DRYNAN.

THIS BEING LATE

THIS BEING LATE

THE ETUBE:

A busy Saturday, if the first pupil insists ing late, should the teacher infringe on eaxt pupil's rightful time and thus delay shole morning's work? Assuredly not the target one what is left of his time, but that the teacher of the time, but the time of the later, ough it is not fairly coming to him. As to mat him for the time—certainly! Otherthan time is a loss. Moreover, it is entered in the later of the later of

These conditions can be remedied only by more sincere co-operation on the part of pupils and teachers.

SARAH A. HANSON.

LEARNING "BY HEART"

To THE ETUDE:
Young people have trouble learning their music "by heart." How would it do to have an extra copy of each plece cut up measure by measure, each measure being numbered and pasted on a separate cardboard?
The process of putting the composition together would get the work into the student's mind.

DAISY V. JOHNSON.

Answers to Pan You Tell? GROUP No. 7 (SEE PAGE 883, THIS ISSUE

- It decides, or rules, the key.
 "Shanewis," by Cadman; and "Natoma," by Herbert.

- 4. The "Messiah," by the Handel and Haydn Society of Boston, in 1815.
- 5. Pizzicato.
- 6. The overture to "Don Gio-vanni."
- 7. Edward MacDowell.
- 8. Mozart and Mendelssohn.
- Johann Kuhnau, Bach's pre-decessor at St. Thomas' Church, Leipzig.
- 10. The flute, the clarinet, the oboe and the bassoon

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	Gavotte (Mignon)	Thomas
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	Minuet in G	Beethoven
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CORRESPONDENT writes, I am studying the violin, but I do not scem to be making much progress, although I have a good ear, love music passionately and practice faithfully. Are there no short cuts to learning the violin?

Indeed there are short cuts to learning the violin, J. B .- many of them. Many a violin student, because of these short cuts, progresses as much in a year as another in two or three years, because he takes advantage of these short cuts. Let us consider a few of them.

Tested Tools (Short Cut I)

GET A good violin and bow, and see that they are in perfect playing condition. A carpenter could not do expert work with an old, dull, rusty saw with half the teeth broken out and a chisel full of nicks. No workman can do good work hout the proper tools, and no violin student can get very far with a harshtoned, rasping \$7 fiddle and a \$1.35 bow, as "crooked as a dog's hind leg," with half the hairs broken out, and the remaining ones dirty and greasy. A really good v'olin, with a beautiful, sympathetic tone, and a good Pernambuco bow, well haired, and with the proper strength and elasticity, are among the best short cuts that I know of to violin mastery. Playing on a harsh violin is like eating badly cooked food; it

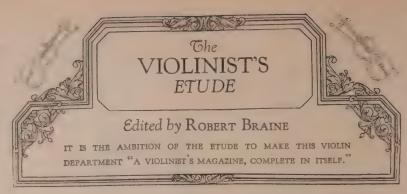
It is not enough to have a good violin and bow, if they are not kept in good playing condition. The bridge must be well adjusted and of the proper height and curvature; the strings must be fresh, of the right thickness and true in fifths. The fingerboard must be straight and not grooved under the strings. The chin-rest must be comfortable for the player, and the pegs should be well-fitted and turn smoothly. The stick of the bow must be straight and the hairs clean and well rosined with good rosin before practice

Learning to Tune (Short Cut II)

EARN TO tune your own violin well. EARN TO tune your own the Many a violin scholar becomes disgusted and disheartened because he cannot keep his violin in tune. It certainly stands to reason that a violin student cannot make the progress he should, if he is continually practicing on a violin which is out of tune. Such practice is really harmful, as his intonation—the most important thing of all in violin playing—is bound to suffer.

For some reason or other many teachers are very lax in teaching pupils to tune their violins. They usually leave this ex-tremely important bit of knowledge for the pupil to pick up for himself, with possibly a word or two of explanation. At the beginning of the lesson the average teacher will take the violin from the pupil, tune it and return it to him, without even allowing him to try to tune it himself. How much better would it be to have the student tune his own violin under the supervision of the teacher, the latter putting on the finishing touches, after the pupil had done the tuning as well as he could. The student must learn to tune his violin some time—so why not at the carliest possible moment?

The violin teacher should never rest until every pupil in his class can tune his violin at least reasonably well, for play-ing an instrument which is out of tune is a nuisance to the pupil and to every-one who has to listen to him. At first the pupil can tune the strings of his violin to the notes of the piano or other instrument



of fixed pitch, or to the little pitch pipes sounding the notes, E-A-D-G, which can be bought in any music store. As soon as this can be done, the pupil should learn to tune the E, D and G strings by ear, after having tuned the A to the piano or pitch pipe. As the strings are tuned in fifths, a person with any sense of musical hearing at all can soon learn to tune by ear, as he only has this single interval to learn.

Any child can learn to sing A-E, then A-D, and then D-G, and this will give him the sounds of the strings on his violin. Or he can be taught to sing the note A, and then up the scale to the fifth note, E. Beginning on A, he can then sing down to the fifth note, D. Lastly, starting on D, he can sing down the scale to the fifth note, G. After having learned to tune the violin approximately well in this manner, the student should finally learn to tune in chords, the only method which gives perfect tuning. Sounding the chords E-A, then A-D, then D-G with the bow, he turns the pegs until these chords are heard in perfect fifths. The slightest discordant "beat" can be recognized when the bow is drawn steadily over the open chords of the violin. The ability to tune the violin is one of the really important short cuts to good violin progress.

Ear-Training and Sight-Singing (Short Cut III)

EAR-TRAINING and the ability to do sight-singing is a very great short cut to good progress in violin playing. Anyone can see that, if a violin student knows perfectly well how a passage which he is trying to play should sound, he will learn it very quickly. In my experience in teaching I have often known pupils to make as much progress in two months as others make in twelve, simply because they had the ability which the sight singer possesses of knowing mentally how the music sounds, without playing or hearing it played on an instrument. The wise violin student will study solfeggio and join a sightsinging class.

Theory and Harmony (Short Cut IV)

THE STUDY of musical theory, harmony, and the various theoretical branches hastens matters very much, in learning a stringed instrument. The student who knows something about the theory of the art he is trying to learn will naturally make greater progress. men building a house make much better progress if they have a "blue print" made by an architect than they would if

Keyboard Comprehension (Short Cut V)

STUDYING the piano is a great help to the violin student, even if he does only a little of it. The piano is complete in itself, with melody, bass and inner parts, while the violin is, for the most part, a melody instrument and with the exception. melody instrument and, with the exception of very few compositions, requires an accompanying instrument to make the composition complete. In his piano practice, activity." the student gets an idea of a composition as a whole, and it is a great help to him also as regards time values, rhythm and intonation.

It also helps him greatly in gaining the knowledge of where the half steps lie. The piano keyboard is like a map of the tones, and the beginner gets a much better idea of the theory of making music from piano practice than from violin practice. Indeed, so great is the help the piano gives, in the earlier stage of violin playing, that it is often found a help to have the pupil study the piano for a year before beginning the violin at all.

In advanced violin playing piano practice is also a help, since, if the violin student dreds of climbers to the extreme sum is sufficiently advanced in his piano playing to be able to play the accompaniments of the violin composition he is studying, he can in this way gain an excellent idea of the composition as a whole. The best violin teachers insist on their pupils being familiar with the piano or orchestral accompaniments to the works they are studying, as such knowledge is necessary for them to play the solo parts well.

One of the greatest living violinists states that he always studies a composition as a whole before commencing to practice the solo violin part. It is a significant fact that most of the great violinists have a working knowledge of the piano.

Concerts, Recitals, Operas (Short Cut VI)

HEAR all the music you can, just so that it is good music. Hear not only violin music, but music for every instrument and for every combination of instruments. Also hear vocal music in every combination-solo, quartet, chorus, oratorio and opera. The violin student cannot do better than imitate the human voice as closely as possible. Let him attend symphony concerts, violin recitals and chamber music concerts. Let him go to the movies, especially if the theater has a large orchestra and a good pipe organ. Steep yourself in music constantly. Music is a language. You learn a language by hearing it spoken. You learn music by they were doing it by guess work. It is hearing it played or sung, Hearing music the same in music. Theory is the "blue constantly sets your brain humming with musical activity. If you know exactly

how a melody sounds, it will not take ve fingers long to learn how to reproduce

"Canned Music" (Short Cut VII

IF YOU live where little music is to heard or your means will not permit; to attend many concerts, do the next thing. Get a radio, a sound-reproduc machine, a player piano—or all three, you can afford it. While "canned mus does not begin to equal the real thi it is much better than nothing and it gi you an opportunity of becoming fami with the musical masterpieces. Prac-ing like a hermit, without hearing anyth but your own playing, is a slow process

String Ensemble (Short Cut VIII)

PLAY WITH others as much as P sible. Join an orchestra, a 1 str quartet or other good ensemble. Hunt a good pianist and play all the good vi and piano music you can lay your ha on. Observe the rule from Schumar "Rules for Young Musicians:" "You best learn from a many sided mus

Wise Guidance (Short Cut IX)

TET THE best teacher your means permit-and this is the most im tant short cut of all. A good violin tea is the heir to all which the brigh musical minds of the past three hund years have discovered about violin play A good teacher can show you in a lessons what you could not learn by y self in months of practice. If you wis to climb one of the great Alpine peaks, Jungfrau or the Matterhorn, you w get the best guide you could possibly a man who had successfully led ! of these snow-clad peaks. By your you would flounder around for w without getting anywhere. The g would know every step of the diffi ascent and would make every step co

Just so the experienced violin tead knows every step of the course by w the young violinist can gradually whis way to a mastery of the instrum He has a remedy for every difficulty can illustrate every point. He points ou stantly the shortcomings of the pupil goes right to the heart of every bit

He chooses the best course and the order in which pieces and exercises sho

In deciding upon a teacher it is wel choose one who has an important tion in the musical world, and, more portant still, one who has actually tur out many excellent pupils. Not all violinists, by any means, are good teach Teaching is an art of itself. Too n young violin students who have onl limited amount to spend on lessons ch a cheap teacher simply because he is ch Others, again, try to learn by mail or the class method (wherein a teatries to teach fifteen or twenty once). Never was a greater mistake. is far better to take few lessons iro first class teacher than many lessons an inferior teacher. Lock around amyour friends and you will find that ti who are good violinists are those who the best teachers.

Through the study of musical hist you will find that practically all the g violinists had lessons from highly petent teachers. Thousands of violinists who are born with genius, o least, great talent for the violen, fallen by the wayside, and have n mastered that a strament, simply bee they did not have the opportunity take advantage of the opportunity studying the violin with a tirstteacher.

"How the use of the mute in orchestral music has increased may be seen by the fact that Beethoven in all his works employed it only four times, while Wagner in the Meistersinger used it about ten, and in Tristan a configuration times. Ultra-modern composers employ it so often and with changes so sudden, that it is a physical impossibility to use the ordinary mute compelling the players to resort to mechanical devices.
OTTO J. MULLER

The Beginner and the Vibrato

By CHARLES KNETZGER

THE SUPREME moment in the amateur violinist's career has arrived when he thinks he is able to produce the vibrato. Many teachers think it should be acquired naturally, after a long period of study, and frown on any attempt of a first-year pupil to master it. Yet, if the student is naturally temperamental, and has a great desire as well as aptness to learn it, there really cannot be any objection or harm in letting him go to it.

the vibrato should be produced, some preferring to move the forearm, others the hand, and still others the hand and fingers. So long as it sounds well, and is artistically done, there need be no scruples about the method of production. It does not pay to be superdogmatic in matters artistic. The only caution necessary is: Do not squeeze the neck of the violin between the thumb and forefinger, for this stiff-So long as it sounds well, and is artistically ens and tires the muscles.

The first tendency of the pupil in learning the vibrato is to raise the finger off the string and to replace it rapidly, somewhat like a trill, except that in the trill two fingers are used. To correct this erroneous notion, have the pupil place the fingertip on the table, rocking it to and fro by an impulse from the biceps, until he gets the idea that the finger must press desire as well as aptness to learn it, there eally cannot be any objection or harm in etting him go to it.

There is much discussion as to how the line gets the dea that the higher must present firmly against the string and must not relinquish its hold. It is surprising how quickly the principle is understood, and often after a few weeks' practice a creditable vibrato is produced and the pupil is amply rewarded for his trouble.

The vibrato has been in use among stringed-instrument players for over three show desire and fitness to learn.

Appreciation of Quartet Playing

By JEAN DE HORVATH

for the piano, the violin and even, to a lesser extent, for the cello, but much of the world's finest music, many of its greatest thoughts, are shut up in the quartets of Mozart, Beethoven, Haydn and others, and rarely does one get really to know these splendid compositions.

Here in America it is seldom that we and young people gathering together to play good music just for the sheer joy of it. In Europe it is much more usual to find three or four musicians playing different instruments, meeting once a week, often more, and wading through the masterpieces of musical expression to their own delight, if not to that of their hearers.

As you know, the conventional quartet is composed of two violins, a viola and a 'cello. I suppose you are all familiar with the violin. These two instruments play a "first" and "second" soprano. Perhaps not all of you know the viola, an instrument shaped like the violin but slightly larger. The music for it is written in the viola or tenor clef and it plays a "tenor" voice. The 'cello you doubtless know by sight, a huge fiddle with a rich tone, the mellowest of all. It plays the lowest or

bass voice. Someone has said, "Quartet playing is variety of tonal coloring—these must all be there. In no field is more required of sation of cultured minds." It is that indeed. It is as if four dear friends gathered joy obtained by amateurs. round a hospitable fireside and started to will, perhaps, rather hesitatingly put forth a query. This is answered, more robustly, by the 'cello. At this, the first fiddle who

One grows familiar with the literature long harangue, ably seconded by the viola. And so it goes, the conversational ball being passed from one to the other. While one instrument has the main theme, note how the others, as becomes well-behaved folks, subside to a mere accompaniment, murmuring a little, it may be, at having to listen to such a loquacious fellow.

Chamber music ,also requires much of the listener. It lacks the personal appeal of the individual performer who stands up and delivers his message, often with the force of a striking personality back of it. In this quieter form of music the performer is lost sight of in the actual performance. Each player subjugates his own playing to that of the whole, coming to the foreground only when his particular part of the music requires it. That is why it is so hard to listen to discriminately. But how it repays, how the musical perceptions are quickened and refined by contact with such work!

▶ It goes "without saying," that in ideal quartet playing, each member must be a consummate artist. There must be no muddiness in the playing. Crystal clearness of technic, accurate attack, flawless phrasing, judicious balance, striking climaxes, infinite variety of tonal coloring—these must all be

joy obtained by amateurs.
Young violinists and 'cellists, if you want exchange confidences. The second violin real pleasure from your music, gather together your quartet and bravely turn to the pages of the divine Mozart and the majestic Beethoven. You will find there always has much to say can hold his ambrosia and nectar for your soul's retongue no longer. He starts forth upon a freshment.

Explaining to the Accompanist

By ELIZABETH LEE

IF THE violinist will explain to the accompanist, before beginning to play a piece, what tempo is to be followed, what peculferent sections are to be played, and what end in any degree.

particular effects are to be striven for, he will save himself many a trial later on.

The accompanist, as well as the soloist, farities of phrasing and touch are to be must be put at his ease: the policemandescreed, how softly or how loudly dif- with-a-club attitude will not further this

The first cause of our enjoyment of music, which we can influence, has to do with the mind. Music, like the other arts, appeals to us through forms of beauty, ranging from simple to complex, but there is this striking difscrence: in music, in order to grasp all its beauty, to perceive how its likenesses and contrasts set each other off, we are dependent on our inherited sound memory that varies greatly in individuals.

-CHARLES H. FARNSWORTH.

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Violin Questions Answered

By MR. BRAINE

No question will be answered in The Etude unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published

South African Correspondent.

P. J. C., South Africa.—1. I am sorry that I cannot advise you definitely as to what you might accomplish either on violin or viola, without knowing you personally and hearing you play, for it would be pure guess work. However, if you can play the Mendelssohn Concerto really well and perfect technically you must be well-advanced in violin playing and would be competent to serve as a first violinist in a symphony orchestra, after you have acquired the necessary routine and experience.

2. The liferature of the viola is of course

have acquired the necessary routine and experience.

2. The literature of the viola is, of course, not nearly as extensive as that of the violin. Still, there are a quite large number of instruction books, books of studies, and solo pieces for the viola. Among the methods for viola are "Viola Method" by F. David, "New Method for the Viola" by Kayser, "Tractical Viola Method" by H. Sitt and a number of others. Among the books of studies and exercises are the Bach Sonatas (after the Cello Sonatas), transcribed by H. Ritter, Forty-one Caprices by Campagnoli, Concert Studies and Technical Studies by Fr. Hermana, and the well-known and famous violin studies of Kayser, Kreutzer, Florillo and Rode transcribed for the viola. You can also get the Orchestra Studies by E. Fritsche, containing viola passages and solos from overtures, symphonies, and so forth, There are many pieces for viola and plano, either written originally for the viola or adapted from violin compositions.

3. A great many professional musicians play both the viola and violin well enough.

pleees for viola and plano, either written originally for the viola or adapted from violin compositions.

3. A great many professional musicians play both the viola and violin well enough to fill professional engagements on either. They are obliged of course, to keep in good practice on both instruments.

4. There is a good demand in the United States for thoroughly competent and experienced orchestral violinists and viola players, and the salaries paid are the highest of any country in the world. In your case, you would be obliged to get the necessary experience by playing in the ranks of a symphony orchestra, either in one of the smaller cities at first or in a student's symphony orchestra such as is found in the leading conservatories and music schools of the larger European and American cities.

5. It is quite true that great virtuosi on the double-bass, such as Bottesini, Dragonetti, and Müller, played concertos and other difficult solo compositions, arranged for the double-bass, at their concerts. They, however, did not play on full-sized double-basses, but used the basso di camera, an instrument somewhat smaller. They used strings slightly thinner than the ordinary double-bass strings and a bow more like a cello bow than a double-bass bow. The compositions they played were, for the most part, specially arranged for them, as there are very few solo works written solely for the double-bass.

6. There are no doubt a number of the violinists of the opera or symphony orchestra. Indeed, I have known not a few good solo violinists who were not very successful in orchestral playing, as they were inclined to take too many liberties with the text.

7. All the great concert violinists of the day, such as those you name, play the

many liberties with the text.

7. All the great concert violinists of the day, such as those you mame, play the Caprices of Faganini, as a matter of course, and often play one or more of them on their concert programs. If you are able to play the Mendelssohn Concerto technically perfect, you can no doubt master most of the Paganini Caprices, if you study them under a good teacher. Many people are possessed of the idea that a violinist must have an abnormally large hand to master these compositions. It is great stretching capacity more than mere size of the hand which counts, although a fairly large hand is an advantage.

compositions. It is great stretching capacity more than mere size of the hand which counts, although a fairly large hand is an advantage.

8. The Caprices, Concertos and Fantasias of Pagantini are considered to be among those of the highest grade of difficulty in volin literature, but there have been other compositions written for the vicilin which are just as difficult. I have never heard of a sympleony orchestra which had as a requirement the ability to play the Caprices of Pagantini, to get an engagement in the first violin seption. What conductors of symphony orchestras are looking for are reliable orchestra players, not virtuosi. The concertinaster of the orchestra should, of course, be a good solo player.

Steiner?

Prof. T. A. A.—The name of the great German violin maker. Stainer, appears on the inbeis pasted inside his violins as "Jacobus Stainer." The name is never spelled "Steiner." except in the case of initiations. I am afraid there is not much chance of your violin being a graulus Stainer. These violins are very scarce and valuable and there are uncounted thousands of initiations.

M. E. L. Composers of violin music rarely specify exactly where they wish the vibrato to be used in their compositions. This is left to the violinist who interprets them. You will find it a safe rule, bowever, to confine your vibrato to the passionate and

sympathetic passages and to the sustan notes in the composition. In fast tempo vibrato should not be used in passages sixteenth and thirty-second notes. So violinists use the vibrato more freely the others. The vibrato is part of the interestation of a composition, and every violist has his own interpretation. 2. In analytical article in the February Etrops "Adoration," by Mr. Borowski, its coposer, you will note that he says, "Pier of bow is necessary for the ascending quence, beginning at measure 31; and the should be plenty of vibrato also, especia on the F-sharp, on the first beat of measure 54."

Kreutzer and Kayser.

H. E. G.—Kreutzer's "Forty-two Studies for the Violin," are contained in one volume. These studies vary greatly in difficulty, same being many times harder than others. I you have studied the Kayser Studies, Op 20, you might be able to begin Kreutzer though I cannot say without hearling you hay. I am afraid you can not learn to play the Kreutzer Studies correctly without first-rate teacher. 2. To play in a professional orchestra of even medium grade, you technic should be sufficiently advanced a enable you to play the Kreutzer Studies. You will also be obliged to be a good sight reader

enable you to play the Kreutzer Studies. You will also be obliged to be a good sight reader

Violin Instruction in Public Schools

J. A. McE.—It would be difficult for me to outline a course for violin playing in you puble schools unless I knew how many years are embraced by your course, whethe you follow the class system or private lessons, or a combination of both, and bow much daily practice is required of the pupils. In conservatories and colleges of music the violin course is standardized to a considerable extent, but the incorporation oviolin-playing, as a branch in the publischool system of the United States, is to recent for the establishing of a standardized course. Therefore we have a vast number of different courses chosen for the particular needs of the schools where they are used.

You can obtain the violin courses used if Oberlin College (Ohio) and in the Conservatorium at Leipzig by writing to them for catalogs, but I do not think these course would be well adapted for use in publischool work, where the pupils have only illimited time to give to the violin.

The Fishel studies about which you in quire have considerable merit. Have you seen the K. H. Alquani "Practical Methofor the Violinist?" This is an excellent work.

A number of schools use the "Class Method for Violin," by Mohlfahrt. This could be tot lowed by the "Kayser Studies," Op. 20 Books 1, 2, 3 "Mazas Special Studies," Op. 36, Book 1, and the "Kreutzer Studies," The following works would give you much valuable information on violin teaching in the Public Schools: "Building the School Orchestra," by Raymond Norman Carr, A. H. and "Instrumental Technique for Orchestra and Band," by J. E. Maddy and T. P. (Giddings, "The Universal Teacher," by Maddy and Giddings, is a supplement to "Bailding the School or chestra," and contains lists of musical material for carrying out the suggestions in that work.

Violine of F. A. Glass.

F. H.—Translated from the German the

Cello as Solo Instrument,

S. S.—The violoncello is of great importance both as an orchestral and solo instrument. It is constantly gaining in popularitowing to the general introduction of treaching of instrumental music in the polic schools of the United States and Carrillo II by if anything, more difficult than to the if an advanced technic as desired. The greatest artists, both vocal and their work is enjoyed by millions people who would have little other chance hearing good music.

Schubert's "Unfinished" Symphony

(Continued from Page 914)

ears in the cellos in measure 44:



its striking contrast with the massiveess of the conclusion of the first, is nother example of the wealth of expresonal means at the command of this com-

This exquisite melody, so tender and ulful, is particularly Schubertian. It is peated in octaves by the violins, their The violas and bassoons in unison fall in idiance contrasting brightly with the nore sombre color of the cellos. At the not of this repetition the melody termiates abruptly with a measure's rest in full rehestra (62), which then breaks out ith a crashing chord of dramatic vehenence, with all strings engaged in an agi-ated tremolo, the flutes, oboes and clariets energetically proclaiming the first two otes of the oboe and clarinet melody ex-



This brief passage is followed by a con-station between violas and cellos in uni-on, the first and second violins in octaves, n the subject of the third measure of the second theme (second measure of currence of the melody of the second neme which surges in one instrument fter another in that overlapping manner nown in counterpoint as stretto.

The beauty of this passage amply atones r the little redundancy, a practice in hich Schubert not infrequently indulges.



A great unison on B, fortissimo, the the first motive (Ex. 1) of the first theme, rings short, the wind sustained and with which the movement is brought to will diminishing to a pianissimo, leads an expressive close. rough the first ending to the usual repe tion of the Exposition, and, through the cond ending, into the Development or king-out" part (Durchführung).

ord of which, spread throughout the full

wlody of the second theme, which ap- wind at the double-bar, announces the key. The 'cello and double-bass melody with which the symphony opened (Ex. 1) is propounded by these instruments, but evading the original ending on F-sharp, it descends softly and quietly to the low C where a prolonged tremolo, pianissimo, follows. Above this the violins in octaves raise their voices in a plaint to a motive derived from the foregoing theme.



in stretto manner. A motive consisting of the first two measures follows in cellos combined with horns, to which the same motive in inversion and in conflicting rhythm and metre is opposed by the violins, oboes and flutes, beginning as follows:



in a rapidly rising climax reached in Csharp minor, fortissimo, in measure 146. Above all other strings in tremolo, the violins, in unison with the flutes, descend in great agitation, through the chord intervals of the tonic harmony of this key. This phrase is followed by one in which the soft, syncopated accompaniment (now in flutes and clarinets) of the second theme will be readily recognized. After two repetitions of this procedure a determined x. 5). At first soft and decorous, it stand is made in measure 170 by the whole comes forte and emphatic, as the orchestra, fortissimo, proclaiming the puble-basses and bassoons join the greater part of the 'cello and double-bass in E minor. A brief development of it is resumed against a contrapuntal passage in resumed against a contrapuntal passage in companiment, the brass here adding its sixteenth-notes in violins and violas. In eavier coloring. The cadential phrase measure 185 a short discussion of the moginning with measure 85, with its incisive tive of its fourth measure (see Ex. 1) bythms and strong accents in full or- begins in decisive staccato notes, the tromuestra, presages the approaching end of hones also taking part, against a sharp, the Exposition. The latter is brought to energetic rhythm in the rest of the orchess close with the Codetta which begins tra. A chromatic inversion of the first ith measure 94. The Coda features a motive of the bass theme:



in wood, trombones and cellos (measure 194) exemplifies the resourcefulness in thehe phrase which is repeated an octave matic treatment of which Schubert is the gher, the wood-wind leading, is as fol- master in this symphony. After a short, vigorous passage the clarinets and bassoons initiate a subsidence that terminates the Development, the horns sustaining the dominant (F-sharp) through ten measures, flute and oboe leading melodically into the Recapitulation. In the latter the master so readjusts his modulatory scheme as to end the first theme in the key of the dominant and introduce its subordinate consort in the key of the relative major (D major). Not until after the presentation of this theme is the tonic

In the Coda the last word is given to

Second Movement-Andante con moto

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Organs of the Voice (Continued from Page 937)

To insure himself against defective breathing, let the student always give much attention to the correct balance of the floor of the mouth, the larynx balanced larynx. Many cases of improper breathing are caused by singing with the larynx pushed down towards the breast bone or tones. After you ascertain the control, clevated upwards towards the chin. It then it is permissible to cultivate the same must remain in its natural position less control or the other towards the view with must remain in its natural position, lest control on the other tones of the voice with the tone be badly affected.

The Larynx

THE LARYNX is the central vocal organ consisting of certain cartilages, vocal cords and muscles. The understanding of the correct natural balance of the larynx is invaluable to the vocalist, for should it be elevated, it plays havoc with the breathing, and then the tone also suffers. When depressed, the tone becomes throaty, hard and unpleasing. The breathing organs are also forced from their nat-ural positions. Thus we cultivate im-proper methods of breathing which, in turn, mean deterioration of the voice and

If there are breaks in the voice, the unbalanced larynx is at fault-and never did any person sing effectively by registers of the voice compass.

The Tongue

THE TONGUE is the medium of the circle of contracting muscles used in vocal execution. Therefore, it is the instigator of trouble, if misused, and the stimulation of the entire voice tract if properly strengthened and controlled.

To vocalize the vowel "Ah" properly, still other vowels. The tongue must change in position for some of the other vowels, but let it be borne in mind that it must always be free to articulate and also to Tongue control must be by the mind and never through physical force. Sing very lightly until you are sure of firmness in the support of the tone and then increase the volume by the use of the breath and never by force. The tone *must* float on the breath. Always feel the tone in the chest and do not allow it to depart therefrom, but do not force the chest resonance.

The Palate

THE PALATE plays a wonderful part in all vocal execution and must be seriously observed and its actions understood before the vocalist can gain the great-

Some teachers have erroneously taught the raising of the soft palate. The palate is connected with the tongue by the Palato-Glossus muscles. The actions of the palate, in turn, affect the larynx. When the palate is raised the tone is disastrously affected in both quality and volume.

Mastering the High Notes (Continued from Page 936)

duction the focus or placement is the same Lover, I Greet and In Praise of Tears and for all—in the masque or in the upper resonance chambers.

Lover, I Greet and In Praise of Tears and Impatience. Morning Greeting may be taken when the tones show an inclination Schubert's songs (as most of them are to go to timbrato. It should be practiced unusually high) will be found helpful in exercising the falsetto voice. Any one of them that go to the top of the treble voice on the high tones. On the contrary staff will answer. The following are good this practice should improve the entire examples: Hark, Hark the Lark!, Thee,

Educational Study Notes

(Continued from Page 935)

slowly and with the utmost expression, stressing the consonants. Make a great deal of such words as "joy," "wonder," "heart," and, above all, "you."

Chanson Triste, by Fabien Sevitzky.

Chanson Triste, by Fabien Sevitzky.

Originally written for the double-bass, this Chanson Triste has been transcribed by the composer who is a prominent Philadelphia conductor and double-bass player and who has—as one can see from his Chanson Triste—interesting and distinctive musical ideas. With its sombre, smooth-flowing melody in A minor, the present composition should rival in popularity the most famous of all works of this class, namely the Chanson Triste of Tschaikowsky. Incidentally, Mr. Sevitzky, like Tschaikowsky, is Russian.

An accordatura is the series of notes to which the strings of the instrument are to be tuned.

Occasional rubato effects are permissible in playing this piece, but in the main it should be very even and sustained.

Morendo means growing gradually softer and softer.

King of the Road, by C. S. Morrison. Mr. Morrison is one of the most eminent musi-cal educators in the Middle West, having been associated with many colleges throughout that section as head of the music department. He now lives in Adrian, Michigan. In addition to his pedagogic activities, Mr. Morrison has found time to write a long list of extremely fine piano pieces. In the present composition his intimate knowledge of bands and band music has stood him in good stead; and, arranged for four hands, this number is especially characteristic.

A march is "made" if the accentuations are strong and biting. See to it, therefore, that you accent the right notes strongly.

A Night Song, by Cuthbert Harris.

A Night Song, by Cuthbert Harris.

Data regarding this composer have already appeared in these columns. Mr. Harris lives in Gorleston-on-Sea, England.

After the adequate ten-measure introduction, the oboe sings a lovely, nocturnal melody which is supported by a syncopated accompaniment on the choir manual. The keys which are featured in this section are F-sharp minor and its relative, A major. Then comes a fine section in D major, hymn-like in character, followed by a transitional passage leading to the return of the theme, which now is an octave higher.

Mr. Harris, an impeccable workman always, has in A Night Song achieved a distinct atmosphere. Use the swell pedal with care and some restraint.



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The Carol, Its History and Mystery

(Continued from Page 910)

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These old carols have influenced the Christmas music, of all nations; also many masses have been based on them; but their greatest value lies in the outburst of joy they bring annually, when old and young joining in their singing—though it may be said there are no "old" when singing carols-all feel the return of youth when singing Noël, Good King Wenceslas, We Three Kings of Orient Are, Like Silver Lamps, and other old favorites.

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(Continued from Page 908)

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"Finally there is nothing that will keep e young person's interest closer to home an music. God knows we need that in is day! The best dollars you men will rer spend will be those you invest in the usical education of your children. Every ther wants his child to have the best in fe-the things that will open the gates of portunity and lead to real happiness. My ea is that music does this better than ything else.

The Shrine

"The piano has a particular educational lue, because it employs all ten fingers d demands a kind of brain training that ats every study in school or college. outed it from the house-tops. More than is, the piano is an independent instru-ent—that is, you don't have to have an companying instrument. You can play I kinds of pieces on the piano—songs, chestral numbers, operas and so forth. Then you buy a piano, get a fine one. ake a pride in it. It is one of the most portant things in the home.

I the daily grind even better than golf. "Now, of course, men, I don't say that ben you know about music, everything music will make a business success of every man. That would be nonsense. What I do say is that a training in playing a musical instrument, in these days when the radio and the talking machine and the player piano have put us in touch with all the great music in the world, will give the student a drill and an understanding of this great gift of the Almighty that will make what brains he started with far more able and far more valuable to him."

Roy sat down and Hal McLaughlin rose. He said, "I don't know what you fellows think, but I just want to tell you that Roy and his speech have kept us ten minutes over our time limit and I haven't even looked at my watch. The wife struck me to buy a new piano this morning. 1 told her that we couldn't afford it because I wanted to get a new straight line eight. I hand it to you, Roy, you have sold me on the piano. We'll make the old bus do another five thousand miles and my Clarence starts his music lessons next week.

"Just one thing more," said Roy, placing his hand upon the piano. "You call this 'the box.' I call it 'the shrine'—the shrine of the most beautiful art in the world. Be-fore this shrine the great masters have written compositions which brought unending joy to all mankind. It sorta hurts me to hear it called a box when I know how much it has done for the world."

SCHOOL MUSIC DEPARTMENT

(Continued from Page 912)

practice the music for any special proam, the supervisor should always be illing. There is often unnecessary fricon here. The music supervisor is often bound to a course of study that he nnot allow any outside thing even to bend

Music of any kind should always fit to the course of study. It is but good nse to cooperate with the principal in is. He will then think you human.

hird: . What Should, the Class Room Teacher Expect?

O THE superintendent and principal the music supervisor must be an ad-inistrator and run his department so that functions. To the class room teacher he ust be a guiding friend. He must show the how to do it. He must be a teacher; must be able to step into the ade school room and teach a lesson that ill be a model. If, he cannot do this has no business being a music supersor. When grade teachers have to teach usic with as little preparation as they get present, it is up to the music supervisor show them how.

The best way to do this is for the supersor to teach the class for the grade acher most of the time when he visits. e should leave with her a plan for her follow, which is logically thought out d plainly printed.

Teaching music should be standardized any school system. When a teacher is ansferred to another part of a system d comes under the direction of another usic supervisor she should not have to the total the total to teach music over again. When pupil is transferred to another teacher should not have to learn new ways, to reach

e principal wishes to use the music time. There is one best way, and the music supervisor should find it and insist that his teachers follow it. The earnest ones will like it, for it helps them to succeed. The lazy ones will not like it. They will not like anything on which they can be closely

The Cast-Iron System

IN MINNEAPOLIS we have what one of my teachers once called a cast-iron system of teaching music. It is a cast-iron system. But the iron was cast by the grade teachers instead of by the supervisor. All the writer did was to put together the difthe writer did was to put together the dif-ferent successful things he saw the grade teachers doing. All these procedures were brought together, tried out thoroughly and then printed so that each grade teacher, assistant supervisor, music teacher and the supervisor could follow them exactly.

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Novem Theodore Leschettzky, Vienna, June 30th, 1998.

Martha Halbwachs, a Naimska pupil, has been honored by the scholarship with Josef Hofmann
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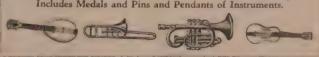






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Schubert's "Unfinished" Symphony

(Continued from Page 945)

plicity of its texture is that of true genius which finds simple terms adequate to its message. What a contrast with so many modern works that require an enormous orchestra and much time for performanceand often have little to say!

Of the simplicity of a child's prayer or song is the opening melody of the first theme, which, in its exquisite sweetness, is softly sung by violins supported by the remaining strings, the wood-wind horns adding their colors with charming effect in the introductory and the interludial phrases. Two measures in horns and bassoons above a pissicato descending figure in doublebasses introduce the first theme, as fol-





In the second part of this theme an elevation of spirit appears. The texture ex-tends over the entire orchestra, the trombone choir adding its massive tones to the vigorous strains (Letter A, measure 33):



The third part of the theme ends with the introductory phrase with which the movement opened. This phrase here connects with the brief transition (measures 60-65) to the second theme.

This tender, introspective theme is in the less frequently employed key of the relative minor and begins thus:



One of the most beautiful and charming passages in the entire symphony is the next phrase in which the sustained A of the clarinet undergoes a chameleon-like change of color through its varying illumination by three successive keys, F-sharp minor, D-major and F-major. This modulatory transition ends in a pianissimo that adds the final touch of a romantic coloring

Ex.14 Clarinet



In this ethereal atmosphere the secon period of the theme, in its ravishingly ten der beauty, is softly sung by the clarinet to expire in a double pianissimo. Hereupon the melody of the first period (Ex. 13) assumed in the radiance of the major ke of D-flat by the oboe, to lose itself in similar dynamic process in measure 93

In measure 96 this expiration is followed by a crashing outbreak of the full orches tra, the melody of the first period of the second theme (Ex. 13) now appearing like a massive cantus firmus in trombones. bassoons, violas and bass strings, to an in-cisive counter melody in violins. The dra-matic activity of this portion of the theme is heightened by the vigorous contrapunta thirty-second note passage in second vio lins and violas, which appears in its repe-

In measure 113 the first four measure of the theme appear in the bass, bright ened by the major mode and slightly en livened, above which the first violins sing a happy melody. This beautiful passage is followed by the wonderously tender retransition (measures 130 to 141) to the first theme, which now returns in recapitu lation. In its second part the first the modulates to A-major, in the minor modulates of which the second theme returns.

Following this are reminiscences of the first theme, of which the first phrase appears in wood and third trombone like vision in a most beautiful light, in the soft color of A-flat major beginning measure 286:



This phrase then re-appears once more in the main key of E-major, in which the movement ends in vanishing subsidence

Self-Gest Questions on Mr. Biart's Article

1. To whom or what was the "Unin ished Symphony" orginially presented?
2. Which movements of the symphon are completed? Which movement only roughly sketched?

3. Describe the circumstances

brought the manuscript to light.

4. What departure from rule is a denced in the ending of the first theme is the first movement?

5. How is the color of the clarinet w ried and heightened in the second is of the "Andante con moto?"

"If people sometimes are listening to music and sometimes taking part in it, a shall have better musicians, much keener listeners, and greater enjoyment in music, feel that quicker, clearer understanding comes if people take part in music as well a listen. If a man plays a bit himself, he better appreciates what the musician is to do But just as making music sharpens our wits and our taste for when; it is listening to fine music feeds and stimulates our musicianship."—Percy Granscare.

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Dissonances and Undissonances

(Continued from Page 902)

A more recent writer, in the effort, evidently, to outdo his innovating colleagues, has compiled certain tone combinations, for the performance of which a new pianoforte technic is requisite. He accordingly suggests that the page full of chords, of which Ex. 9 at a and b are samples, be "played by using a strip of board 143/4 inches long and heavy enough to press down the keys without striking."





As the movement grows more impassioned there occurs the outburst shown be-





At this point the board used in Ex. 9 is inadequate, and we are told to use "the palm of the hand or the clenched fist" while the pedal is held down for some seven similar measures.

In contemplating these latter phenomena the words of Rimsky-Korsakoff are freshly brought to mind, namely, that the "painful discords . . . depress the ear and deaden the musical senses."§

The loss of ability to appreciate the finer harmonic qualities in music, such as we have in Ex. 5, is not the only danger that is incurred by those who become inured to these tone complications. Work, such as is shown in Ex. 4, where the interest is centered upon the graceful transition from one tonality to another, becomes wholly lost; for where keys themselves are no longer preserved, the mind can obviously take no cognizance of anything like a modulation, for modulations, in the sense of the term with which we are familiar, are non-existent inasmuch as the groups move about with no system whatever.

What, then, shall we term these tone groups? Consonances they are not: neither are they dissonances in the true sense of

the word.
I should suggest the following defini-

Dissonances are non-concordant tone combinations with a meaning.

Un-dissonances are non-concordant tone combinations coming from no appreciable whence, and proceeding to no conceivable

§A few years ago a prominent planist came to me with an original composition to ask what it really sounded like. He said his ears were so filled with "modernity" that he really did not feel competent to judge.

"At the present day, and especially in this country, musical instruction is taking thought for those whose share in music consists in reception rather than production. It has discovered that even in hearing there are faculties to be trained, and that a large, intelligent public is one of the conditions of real artistic progress. Music proclaims itself anew to be what it was in ancient times, and is among primitive peoples all over the earth to-day—a universel procession and a vivister to a common used." universal possession and a minister to a common need.

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Berlioz' Monograph on Conducting (Continued from Page 911)

proper moment, between the first and the commencement of the second measure; without such aid, as this part is executed the others, and a transient discord thence be produced.

Many conductors have the habit, when directing the orchestra in recitatives, of paying no heed to the written division of the measure and of marking a beat up before that in which a brief chord occurs conductor; otherwise, neither security nor which the orchestra has to strike, even when this chord occurs on an unaccented part of the measure:

Ex. 26 Recitative Orchestration 607

In a passage such as this, they raise the arm at the rest which commences the measure, and lower it at the time of the chord.

I cannot approve such a method which nothing justifies and which may frequently occasion accidents in the execution. I do chestra, whether on rows of steps, or on a not see why, in recitatives, the measure should no longer be divided regularly and the real beats be marked in their place, as in music that is kept time to. I therefore advise—for the preceding example—that the first beat should be made down, as usual, and the stick carried to the left, for striking the chord upon the second beat; and

In this example the conductor, while fol- viding the measure regularly. It is very lowing the reciting part (but not keeping important, moreover, to divide it according time to it) has especially to attend to the to the time previously indicated by the auviola part and to make it move, at the thor and not to forget-if this time be allegro or maestoso, and if the reciting part second beat, from the F to the E, at the has been some time reciting, unaccompanied—to give all the beats, when the or-chestra comes in again, the value of those by several instrumentalists playing in uni- of an allegro or of a maestoso. For when son, some would hold the F longer than the orchestra plays alone, it is in general kept time to; it plays without measured time only when it accompanies a voice or instrument in recitative.

It is an understood thing that the performers, knowing their parts almost by heart, keep their eye constantly upon the unity can be obtained.

An orchestra which does not watch the conducting-stick, has no conductor. Often, after a pedal-point, for instance, the conductor is obliged to refrain from marking the decisive gesture which is to determine the coming in of the orchestra, until he sees the eyes of all the performers fixed upon him. It is the duty of the conductor, during rehearsal, to accustom the players to look towards him simultaneously at the im-

This obligation for the performers to look at their conductor necessarily implies an equal obligation on his part to let himself be well seen by them. He should—whatever may be the disposal of the orhorizontal plane-place himself so as to form the center of all surrounding eyes.

As to the employment of noises-of any kind whatever, produced either by the stick of the conductor upon his desk, or by his foot upon the platform—they can call forth no other than unreserved reprehension. It is worse than a bad method; it is a bar-

BOOK REVIEWS

La-La Man in Music Land. By Colleen Browne Kilner. Bound in boards; thirty-two pages; published by Lothrop, Lee & Shepard Co., at one dollar and a half per copy.

We read the book and then awoke to the realization that for a while we had been living in that Land of Fancy which holds such a fascination for the child's mind. For we had been carried back to those care-free days before life had become so much of a reality. With the rudimentary musical knowledge which the child mind may grasp, written in metres that fit the jingly tunes of the old Mother Goose songs, and with the pages full of illustrations from the bewitching brush of Carmen L. Browne here is a book bound to fill the youngsters with enthusiasm. While engaged in the games that charm them most, the wee ones are absorbing information that is sure to start them aright on their way through "Music Land." When has there appeared on the market a "gift book" that was calculated so to please the musical boy and girl?

On Memorizing. By Tobias Matthay. Paper bound; nineteen pages. Published by the Oxford University Press; at \$1.00 each. In this brochure, Mr. Matthay, the teacher of the teacher of the teacher of the most brilliant British pianists of our generation, gives an elucidation of his system of memorizing and of playing from memory. With this he gives valuable outlines of harmonic analysis and the application of this to memory processes. Notation examples are made to serve in the intentions of the book; and, altogether, there is a fund of wisdom compressed into these few pages.

Beethoven, the Man. By André de Hevesy. Cloth bound: two hundred and twenty-three pages. Many illustrations. Published by Brentano's. Price, \$3.00.

As well attempt to dissect a sunbeam as seek to describe this book. For the shadow of any criticism falling upon it obscures its loveliness just so much.

But one should be careful to tell what not to look for here. If the student is searching, like a scientist, for dust-conted facts, he should not open these pages. If he is spying for the scarlet fringe of scandal, he should not come this way. If he is peering in dark recesses of human endeavor as a ghoul fingers over bones in a charmel-house, he should not glance in this direction. For he may be disappointed with the gay laughter he will bear. The simple facts of Beethoven's romances may be tame to him. And the touching and most saddening scenes of the master's darkening days may seem of too gray a texture. But he who would bask in sunlight and

moon rays, as shed over the gently sentimental letters of Theresa and Julietta, who would delight in the soft rain of human affection as showered on even the worthless Carl, who would find joy in the tempests and furies of this great mind—he may open this small volume with an anticipation that is increased with the turning of each new page and a joy that is enriched with the passing of each event.

An Outline of Carcers. Edited by Edward L. Bernays. Four hundred and thirty-one pages. Cloth bound. George H. Doran Company, publishers. Price \$5.00.

Of the thirty-eight professions discussed by experts, with a fairness and clearness which only experience can produce, the chapters on the musical career will be beneficial to aspirants in the world of music. This tells what to expect and what not to expect in pursuing the profession of singer or instrumentalist, the point being stressed throughout that first of all the individual must possess that gift commonly called "being musical."

"Concerning Women," the last chapter, gives a most hopeful outlook for the woman who seeks to build a career, but gives also this timely warning which she will do well to heed: "Too few women are pioneers. They are prone to look for a safe job and to sacrifice any independent thought of a self-important career to conventional employment. . . The woman must, first of all, and continuously thereafter, be able to sell the idea that she is important in spite of her sex. . . . In other words, her force must be doubled on any given problem."



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Page 954

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Bertha Guerrero de Raudales, No. 1438, 38 South Dearborn St., Chicago, Ill.

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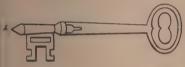
The Golden Key

By Frances Gorman Risser

Y book called "Exercises" Is like a picture book, Each page shows me a garden, No matter where I look.

The garden fence is sturdy, The staff makes that, you see Each whole note is a rose bush, Each grace note is a bee.

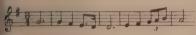
The winged notes are birdlings That hop and chirp and sing; The rests are beds of violets A-blooming in the Spring.



The trilly notes are breezes, That frisk among the flowers; Arpeggios make rain drops That fall in tinkly showers.

My fingers are good fairies; They bring the golden key Called "Practice," that will open The garden gate for me!

Handel's Largo



EVERY one of you have heard Händel's argo, and probably dozens of times. Can ou hum it this very minute? There are o independent voices or parts; but there just one melody built on a foundation f rich chords.

It is in slow, triple measure, major key ir the most part, very dignified and olemn, and it has no contrasting section. landel wrote it for a part of his opera. Xerxes," and although the opera has mg since been forgotten, the Largo renains for us to enjoy, and its popularity proved by its frequent use. Words have en put to it, both sacred and secular, nd it is used as a solo on various instru-

Play this piece, or have some one play for you, and listen to it carefully. There re many fine "records" of it, too. How rany times can you hear the first phrase? low many chords are played in major fore a minor one is introduced?

Handel lived from 1685 to 1759; and though born in Germany, he later beime a British subject. Read about him your musical history.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST

Pietro Luccini's Party (A Christmas Story)

By ALICE DORRANCE

WANT a fire engine," said Benito or song-from his opera, "Mariata," the

"And I want an Indian suit, and a gun," urged Ottone.

"I want a piano," broke in Tony Vitelli, thoughtfully.

Little Maria Vitelli did not tell what she wanted Saint Nick to bring her when in three days, he would make his annual

trip to the chimney-tops.

Mr. and Mrs. Vitelli looked at each other sadly, because this year there would be no presents at all in the Vitelli home. Mr. Vitelli had not been well for many weeks now, and every bit of money which he earned with his hand-organ had to be spent on keeping his family clothed and

spent on keeping his family clothed and fed, and for paying doctor's bills.

When breakfast was finished it was the mother who spoke, "I think, Tony, that you had better not go to school today but with your father and the hand-organ. Your father is not yet very well, and if anything should happen, you would be there to help

Tony quickly agreed to this, for he loved two or three tunes that the hand-organ played. So in a few minutes Mr. Vitelli and his son set out from their shabby dwelling—and before long they had taken up their station in a prosperous-looking street. The handle of the organ turned merrily, and throughout the neighborhood the music warbled along the railings and in through opened doors.

The famous Italian composer, Pietro Luccini, left his fashionable apartment and started towards the theater where his newest opera was to be rehearsed.

Soon he became aware that a nearby hand-organ was playing the favorite aria-

words of which begin, Happiness Has Come at Last. Turning a corner Pietro Luccini came in sight of the hand-organ. Just then the music stopped short and the hand-organ man fell flat in the gutter, where he lay as

Maestro Luccini hastened to the spot and spoke to a small boy who was now bending over the fallen player.

"Let me help you, my boy," he said. "We will have the doctor from that house across the street."

In almost less time than is taken to tell it, the doctor was working over the unconscious organ-grinder, who, he said, had had a "dizzy" attack but would soon be better. While the doctor was thus busied Maestro Luccini and Tony fell to talking.

'You are very kind to help us, sir," the boy to the stranger who had aided him. "My father would pay you for your kindness only that we are very poor."

"I am just glad that I arrived in time," answered Pietro Luccini. "You see, I am a musician, too, and I always like to help other musicians when they are in trouble. But tell me your name and where you live."
"My name is Tony Vitelli," said the boy,

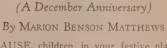
smiling with gratitude. And he told the stranger where he lived. "My father loves music so, but he was never able to take lessons, because he has always been poor and he has had lots and lots of trouble.

I guess Christmas won't be very much

fun in our house this year!"

An idea occured to Maestro Luccini as

he heard this, and taking a gold pencil from his pocket he wrote an address on a piece of paper and gave it to the boy.



PAUSE, children, in your festive plans, And let us all remember A great composer who was born In this glad month-December

Beethoven

"Master of masters," Beethoven, Walled in by deafness drear, Yet fashioned melody sublime For other ears to hear.

And in a scant half-century He died. He died? Ah, never! The Master in his music lives, Forever and forever.

??? Ask Another ???

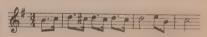
What are chimes?

What is a double sharp? When was Schumann born?

Who wrote the "Star Spangled Ban-

What is meant by pizzicato?

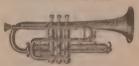
What melody is this?



When was music printing invented?

How many half-steps in an octave: What was the nationality of César

What instrument is this?



"Perhaps you and your family, Tony, Answers to Last Month's (Continued on next page) QUESTIONS

A gavotte is an old-fashioned dance. written in 4/4 time and always beginning on the third beat.

ments in which the tone is produced by striking, as drums, xylophone and triangle. The piano is gener-ally called "string-percussion."

A console is the case enclosing, and including, all parts by which the pipe organ is operated by the player.

Mczart was born in 1756.

Swanee River was written by Ste-phen Foster, whose melodies might almost be called American folk-

Bach died in 1750.

Piu mosso means a little more motion.

Diminuendo or decrescendo.

The lowest tone playable on the vio-

lin is G below middle C The instrument is a harp.





JUNIOR ETUDE—Continued

いろうしいとうでうでうでうで



LITTLE BIOGRAPHIES FOR CLUB MEETINGS

Handel

Do you remember reading about Bach last month? His name is often coupled with the name of Händel, because they were both born in 1685, in Germany, and both wrote lots of wonderful music. Although Georg Friedrich Händel is always said to have been born in 1685, there is a tablet to his memory in Westminster Abbey, where he is buried, that gives his birthday as February 23, 1684.

Händel's father was a doctor and his grandfather was a minister and he was the first musician in the family. He violin, and the oboe. Also, he studied composition when quite young. Busy as he was with these studies, he entered the University at Halle and also became or-

Handel wrote and produced an opera and an oratorio when only nineteen years old. Then he went to Italy for more study. He worked very hard there for three years; then, as he was fond of traveling, which in those days was quite difficult, he went to England and wrote sacred music to English words. There he wrote many operas and became interested in an opera company; but he was also a little bit too much interested in politics; and, as the two things did not mix very well, he gave up such things and wrote oratorios.

Do you remember the difference between an opera and an oratorio? You had better look it up before your meeting, if you have forgotten. His most famous oratorios are "Saul," "Samson," and the "Messiah" which is the greatest of all. A great many choral societies give the "Me sight" at Christmas time. Try to war is some time. Even if you cannot the first in the some very fine records



1685-HANDEL-1759 とのであると

While in London, Handel wrote some music for a festival held on the Thames River, and these pieces are called the "Water Music." He became blind as he grew older, and died in 1759.

Some of his simpler compositions that

you can play at your meetings are: Sarabande in d; Gavotte in G; Gigue in Bo: Bource, Minuet, Aria, from "Water Music;" Largo from "Nerxes;" The "Har-monious Blacksmith;" Minuetto from "11th Suite;" Allegro from "7th Suite."

Pietro Luccini's Party

(Continued from Page 955)

any decorations, but who cared? All the your hand-organ for my new opera which Vitellis were to go this very afternoon to the house of the stranger.

Finally, they were all ready. They started out, and after walking many blocks reached the address which the stranger had written on the paper.

It was a big gray apartment house, and the Vitelli family—with some fear and trembling-filed into the entrance. Then, for the first time, they suddenly remembered that they did not even know the name of the man who had invited them! They were trying to decide whether to ring all the bells they saw, or to go back home, when the stranger himself opened the door and asked them to come in.

"I think I forgot to tell Tony my name," he said, "and so I have been watching to

"I guess you are all pretty hungry, aren't you?" asked their host, after the Vitellis had taken their coats and hats off. "I think we'd better go right into the dining-room."

Vitellis at once began eating and talking

will have its opening performance in Jan-

uary."
"That would be very fine," agreed the clder Vitelli. "But you have not told us your name, my kind sir, and we must surely know the name of one who has been so wonderfully kind to us!"

For a minute their host hesitated; then he rose from his chair and said, "I will play for you a record of one of the arias from an opera I wrote many years ago. Perhaps you know the tune." As he said this he smiled somewhat mysteriously and in a moment they heard the golden notes of the famous aria from the third act of the opera "Mariata," beginning "Happiness has come at last." This opera is famous through the whole world. It was written by the noted composer, Pietro Luccini.

"Viva! Viva! Luccini!" cried Mr. Vitelli running to the composer and kiss-

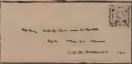
All that is necessary to close this pleasant story is to know that the new opera was the greatest success of the season;



and laughing so fast that their shyness wore off and they began to feel as though they had always known their new friend.

"Mr. Vitelli," said the host at last, "your son has perhaps told you that I, like yourself, love music and am a musician. I write music-operas-and I have been wondering if I could possibly hire you and

that Mr. Vitelli and his hand-organ won great praise from the critics; and that Tony Vitelli, a few months later, began taking lessons and soon became a splendid pianist of whom his father was very proud. course, one of his favorite pieces always has been the aria, "Happiness Has Come at



DEAR JUNIOR ETUBE:

The reason I am writing to you is that a few months ago I noticed a letter from a girl in Massachusetts, asking why you do not have a correspondence list, so that we Juniors could write to each other, and your answer is very true; for it certainly would take up too much valuable space in the JUNIOR ETUDE. But it might be nice to find a musical correspondent sometimes. If I start talking music in my town I get to. I am an organist and organ student. I have played pipe organ in church every Sunday since I was ten years old. I now have a position as chief organist in a theater of good size. The organ is a fortyfour stop electric action and has fifteen

From your friend, TUNIS ERKELENS (Age 16), 18 Union Boulevard, Wallington, N. J.

DEAR JUNIOR ETUDE:

I am very much interested in music and I am teaching six little girls. I have just given my first recital with each of the six taking part. The recital was a great success and I received a fountain pen and a locket as gifts from the parents of two of the girls.

From your friend, MARIAN POWELL (Age 13), New York.

QUESTION BOX

DEAR JUNIOR ETUDE:

Will you please explain the following the Question Box?



H. E. H., Connecticut.

Answer. You did not make it clear-ju what you want to have explained. haps it is the "8va" sign in the left hand This means to play the "C" one octave lower than it is written. In your other example there seems to be nothing to ex plain. Perhaps you did not copy it dow correctly.



DEAR JUNIOR ETUDE:

The music teacher of our high-school the leader of our MacDowell Junior Musi Club, to which I belong. We generally en tertain the senior music club each year. There are forty-five in the seniors' club and twenty in ours. I have taken mus lessons nearly four years. My brothe plays the violin and my mother plays piano. She teaches me in the summer. enjoy THE ETUDE very much and like read about the work and doings of ot music lovers. Last year I won a prize i having the best music scrap book. prize was a book on the lives of the gre composers. I have never heard any gree artist except those over the radio, but hope to have the opportunity before lon We have a music memory contest each year, and last year I missed a perfect score by only two points.

From your friend,

ELOISE S. JONES (Age 13),

South Carolina.

DEAR JUNIOR ETUDE:

I am thirteen years old and in grade ni in school. I can skate, snowshoe and coa in winter, and in summer I ride my bicyc There are fourteen in our music club, ar the name of it is "The Busy Bees." elected officers last week, and I am tr surer. Every week we have the Canadia Girls in Training Meetings. At Christma we made small cardboard Christmas tree and filled them with ten-cent pieces. winter we go on sleigh rides and in sum mer we go camping.
From your friend,

PHYLLIS BACON (Age 13).

Nova Scotia

DEAR JUNIOR ETUDE:
We have a Junior Music Club, in which change officers every three weeks. Our drare two cents a week. We read the JUNIETUDE every week,
From your friend,
JANE LAMERE (Age 11).
Princylvania

Dear Junior Etude:

I am a boy sixteen years old. I have school so that I could work to keep up nusie. I have just received the list as a birthday present and look forward a birthday present and look forward a caperly each month. I am leasuring the organ and plane and have passed for organ and plane and have passed for organ and with honors. I hope some Amelboy will write to me.

From your friend.

Bennard Hordon (Age 16)

1719 32nd Avenue, Calgary Alberta, Canal

N. B. The Junior Erupe is always to hear about Juniors who are really ing an effort and doing something while in music and hopes that Berrai cous his next exams with homes, also

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Seep of the Child Jesus,
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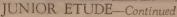
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JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month— "My Musical Ambition." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of December. Names of prize winners and their contributions will be published in the issue for March.

Put your name and age on upper left

hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Military Music (PRIZE WINNER)

When we hear the stirring notes of a military band, the bugles blowing and the drums beating, we think of nations in conflict, of brave soldiers fighting for the freedom of their country and loved ones or to save their country from tyrants. Military music is played for soldiers to march to, to give them courage and to arouse their patriotism. When we hear this kind of music we should realize what it is the symbol of. If we do I am sure it will fill us with patriotism, too, and we shall want, more than ever, to love and save our country.

MARTHA GOETZ (Age 14),

Military Music (PRIZE WINNER)

When I think of military music I think first of the Indians. I can almost hear the rat-tat-tat of the tom-toms and see the Indians dancing to the perfect rhythm of the beat. Then gradually there comes the music of improvised instruments which completes the thought and takes away the dull monotony of the drumming. This is my picture of years ago and the beginning of military music. The picture of today is the picture of soldiers marching to the wonderful instruments of the band, and yet for the foundation comes the rhythmic beating of the drums, as of long ago came the rhythmic beating of the tom-toms, which makes the music complete and gives the rhythm by which to march. Military music is bright and cheerful, and it seems that each instrument is trying to say something to you.

MARYAN MOORE (Age 14), Indiana.

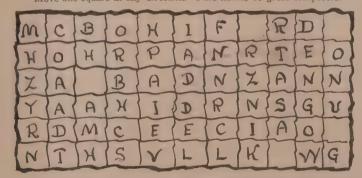
Military Music (PRIZE WINNER)

Military music is one of the most beautiful and important kinds of music. It makes one feel exhilarated and like marching, as it is so rhythmical. I know of a case where it saved many lives. Once there was a small school with many children. This school was a trap in case of fire, for there was only one exit. One day there was a fire and the children began pushing and scrambling for the door. A girl who played the piano, seeing the terrible danger, sat down and played a military march.
All the children began to fall in step with the music and reached safety. The girl was announced a heroine; but she said it was all due to the military march.

FLORENCE FILLMORE (Age 12), New York.

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Answer to September Puzzle

1 Bear—bar

3 Float—flat

4 Crest—rest
5 Tremble—treble

6 Cleft-clef

Prize Winners for September Puzzle

Shirley Barnwell (Age 12), Kentucky Helen Holden (Age 12), Ontario. Sara Loomis (Age 11), Pennsylvania.

HONORABLE MENTION FOR SEPTEMBER Puzzle

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Educational Study Notes on Music in the Junior Etude

By EDGAR ALDEN BARRELL

Priscilla on Monday, by Mathilde Bilbro



Priscilla on Monday, by Mathilde Bilbro

L AST month you saw how well Priscilla behaved on Sunday. In fact, she was so good that some of us wanted to pinch her. Now it is Monday, and, what with her large washing for Dolly and other duties, Priscilla doesn't do a bit of misbehaving to day, either. This is a lesson for us all—that if we keep very, very busy we won't which we ought not to do. The editor of the "Etude"—and the composer, Miss Bilbro—have very kindly marked all the easiest fingerings and the correct phrasing for this little piece, and we would advise you to look carefully at these.

It is a good idea to sing the words and melody as you play the piece.

The Thoughtful Little Mother, by Helen L. Cramm



Ine Thoughtful Little Mother, by Helen L. Cramm

IN ISS CRAMM, who is one of the nicest composers we know, is also a very thoughtful composer—and you will notice how considerately she has kept the melody of this charming little piece within the range of five notes: F, G, A, B, C. The fingerings are as marked, namely: F is the thumb; G the 2nd finger; A the 3rd finger; and C the little finger. This is for the right hand only, of course.

The words of this composition are splendid, and form a fine lesson in kindness.

The left-hand part should be very smooth and roft.

Don't forget to make just the tiniest break at the end of each shu.

Marche Caprice, by Harrison Potter



Marche Caprice, by Harrison Potter

THE composer of this march is a very noted pianist. He lives in Boston, Massachusetts, and during the musical season he gives many fine recitals in that city and also in New York and other cities. You will play this piece better if you will practice the scales of C and F faithfully each day. Practicing scales, you know, is a good deal like taking medicine. It may not be so very much fun, but it frequently will do wonders for you.

Notice that the left hand is mostly played staccato—that is, short and detached. It would be a good plan to practice the left-hand part alone so that you can play it this way.

One more thing: don't play the sixteenth notes so fast that they sound all jumbled together. That is what only careless players do.

Reuben and Rachel, by Hans Schreb



NEARLY everybothis offi tune. When this offi tune. When the source went wenty severe key of B-flat Reuben and Racilovers and they isse country. Although the so fond of each off were very obstimating themed or somethy would never their love.

other of their love.

Notice the slurs and the staccato

Sarabande, from Suite XI, by G. F. Hand



GEORG FRIEDR HANDEL is one HANDEL is one very greatest of composers. He was a German town called in 1685, and he deel in

forth.

Most of this piece is legath (smooth). The "sarabande" was a very old dar to have made its first appearance in This Sarabande by Handel consists original melody (sixteen measures lot two variations.

Marlowe, by G. N. Benson



THIS gives good in finding our notes quickly a rectly. In other worm a good geographical p we have to be best a little notes that have so far from home.

Notes not on the called leyer (hint) The middle section and it would be best tice the left-hand part by itself at first can play it without a messake In measure of this section, please user eright-hand notes C. B. and A are quarteighths. "Petite Valse" means. "Little

Chopin

By Leonora Sill Ashton

Have the fairies come to dwell Here, where we who love them well Listen long and carefully To a fragile melody?

No: a human hand has spun Music, lovely as the sun When it shines where raindrops hold Tints of lavender and gold.

Like a glinting web of sound, Chopin laid upon the ground Of time-honored harmony Tones of wondrous tracery.

Like a sprite's own writing there Is this song upon the air; Like a hase of butterflies Where the mist at evening lies.

How I love this dainty thing-Music caught upon the wing. Rainbow light and sunset sky,

But that wake again with fire:-Oh, it is my heart's desire That my hands shall learn to hold

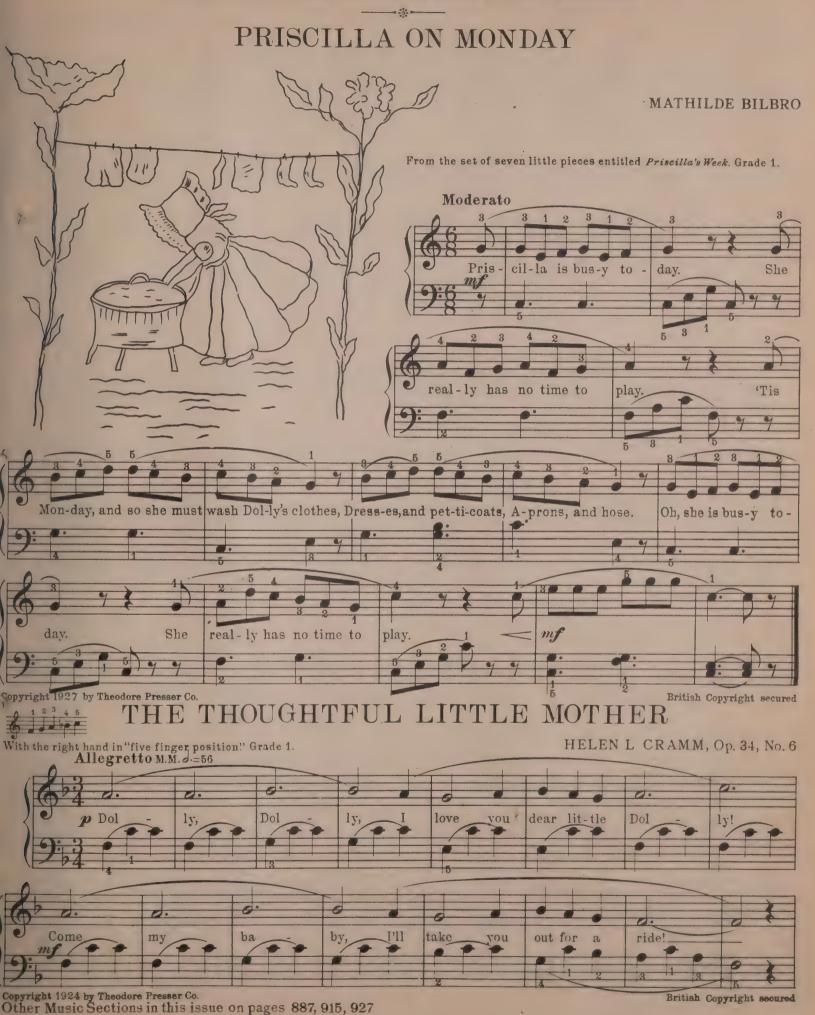
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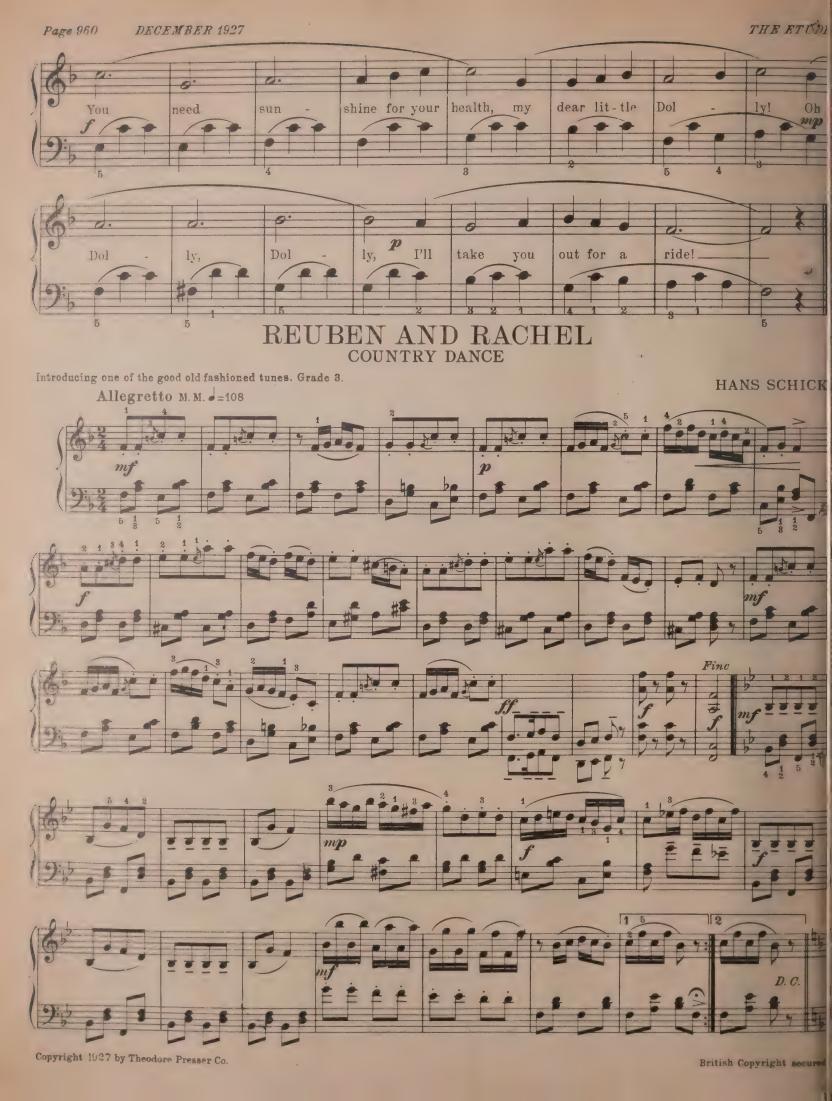
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I play piano and 'cello, I play for the Christian Endeavor Socie for the beginners' department in School. In our high school (w) general music is compulsory, after we may choose theory, harmony, ca ing and melody writing and musitory. Credit towards graduation as regents' credit are given in the jects, which count as any major At the end of the two years' gires; there is a prize given for the best scrap book. The winning one is hor the owner's name only said in gold front. There is great rivelry scrap books. Besides these class orchestra, glee club and a 'cello da glee club we have special unit or pins. In May we sang in a cut- and won see not place. Next term to be the panist of the main 'celdichestra. I was pinnist of the an chestra but had to vive it yo w'er transferred to the main builders toward at iduation is also piccorpclub, orchestra and 'cello classe ambition to become a light competition because I think of brander field than just pian te.
Fr m your triend.

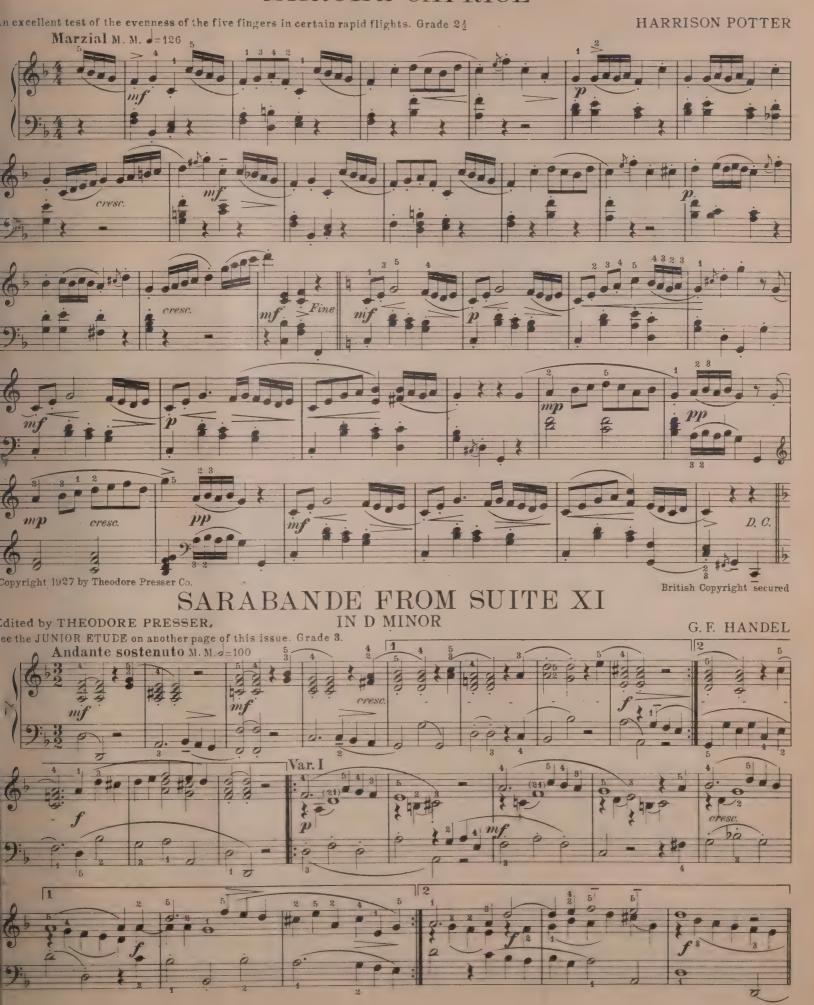
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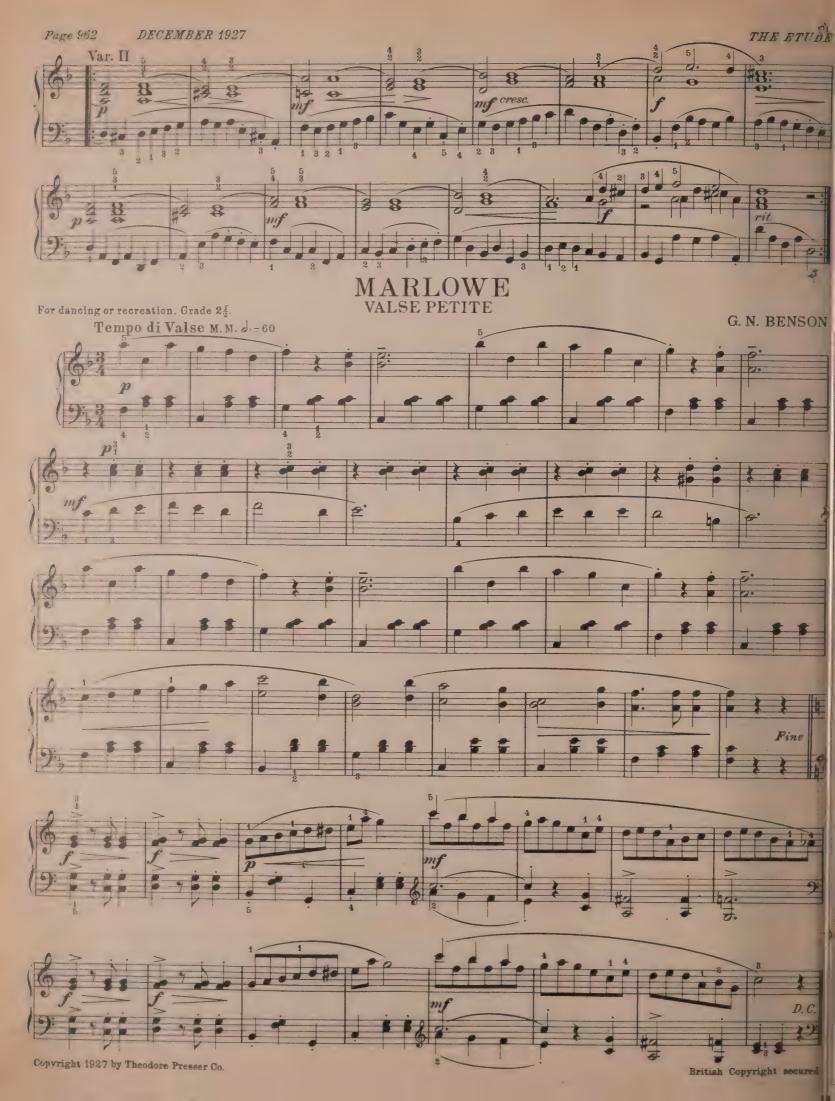
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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers





CHRISTMAS GIFTS FOR THE MUSICAL AT SPECIAL

Following the Christmas season the Following the Christmas season the counters of many shops are filled with left-over Christmas gifts at reduced prices. The moral in such scenes is that some Christmas shoppers have secured "pretty nothings" at unfairly high prices in their Christmas shopping. Such "pretty nothings" may indicate a Christmas thought in passing, but then they quickly pass. After all, a substantial gift is the best and a substantial gift is not represented by money value but its real worth to the by money value but its real worth to the recipient. Music lovers have their Christ-mas joy multiplied when the Christmas remembrances from their friends are of a

The Theodore Presser Co., in its 39th Annual Holiday Offer, suggests a wealth of pleasing, substantial gifts for teachers, students and lovers of music, and this Holiday Offer is not only rich in suggestions, but rich in opportunities to buy attractive things for musical folk below results review.

Of course, one could not say that it would be selfish to take advantage of the chance, while this Holiday Offer is in effect, to add many desirable musical works to your own library at quite a

Thousands of copies of the 39th Annual Holisands of copies of the 35th Annual Holiday Offer are ready for free distribution to those requesting a copy of the Offer and everyone having any interest in music should make it a point to secure this interesting booklet, which will be sent free than a request.

The Theodore Presser Co. has taken several advertising pages in this issue of THE ETUDE to make a few Christmas musical gift suggestions and perhaps it would be well to look over these pages in order to make certain that there are not some items that you want to order them sending the companion of the control of the con when sending the communication requesting the free copy of the Holiday Offer.

While it is now possible to obtain almost While it is now possible to obtain almost any kind of a necessity or even a luxury through the medium of the mail order system, it is doubtful if there is any article in common use that is as easy to get quickly and economically by mail as music. One generally knows what is wanted, whether it be a standard classic, an old familiar favorite, or the latest atrocity in syncopation, and a postal card request for it is followed by a prompt delivery by mail. We receive an immense number of such orders every day and they are filled mul. We receive an immense number or such orders every day and they are filled with all possible speed. Of course, when music is desired for specific uses and there is a doubt as to what to order "to fill the bill," it is only necessary to tell us your needs and request that we send catalogs that will help you or actual publications. that will help you, or actual publications that you may examine according to our "On Sale" plan.

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(Continued on Page 966)

postpaid. (Continued on Page 966)

World of Music

(Continued from Page 881)

"BACH now draws as well as Wagner," is a British comment on the present early season of the Promenade Concerts at Queen's Hall, London, by Sir Henry Wood's Symphony Orchestra. When ears, battered by some of the boiler-shop barbarisms that pass as "modernism in music," turn gratefully to the classical period it is a healthy and hopeful omen of our artistic musical future.

"THE STAR SPANGLED BANNER," though never having been so sanctioned by Congress, has been declared by the Joint Board of the Army and Nawy, at Washington, to be the "National Anthem of the United States of America."

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THE 'THREE OLDEST ORCHESTRAS in the world are the Philharmonic Society of London, now one hundred and fourteen years old; the Philharmonic Society of New York, founded eighty-six years ago; and the Philharmonic Orchestra of Vienna, which has now existed for eighty-five years.

CLAUDE DEBUSSY is to have a memorial erected to his memory, in the forest of St. Germain on the outskirts of Paris, near the village where the composer was born in 1862.

COMPETITIONS

AN INTERNATIONAL CONTEST for a "Hymn of Peace" is announced, under the patronage of leading musicians, churchinen and states men of France, Details may be had by addressing Emile Caen Dhurner, 7 Place Saint-Michel, Paris.

A FIRST PRIZE OF \$5000. A SECOND PRIZE OF \$3000, AND A THIRD PRIZE OF \$2000 are offered by the Musical Fund Society, of Philadelphia, for compositions in chamber nusic form. The competition closes December 31, 1937. Particulars may be had from the Musical Fund Society, 407 Sansom Street, Philadelphia, Pennsylvania.

PRIZES OF \$1000 for a Suite or Tone Poem for small orchestra, \$1000 to be divided as first and second prizes for librettists and composers of two cantatas introducing French-Canadian chansons populaires, \$500 for a Suite for String Quartet, \$250 for a group of arrangements of chansons populaires for male voices and \$250 for a group of chansons populaires arranged for nixed voices are offered by E. W. Beatty, President of the Canadian-Pacific Railway, Montreal, to whom application may be made for further particulars. The last two items are confined to Canadian composers; the first three are open to international competition.

THE PADEREWSKI PRIZES of one thousand dollars for the best orchestral work and five hundred dollars for the best piece of chamber music, by an American-born composer or one born abroad of American parents, are again open for competition. The competition closes March 1, 1928. Further information from Mrs. Elizabeth C. Allen, 296 Huntingdon Avenue, Boston, Massachusetts.

THE NATIONAL FEDERATION OF MUSIC CLUBS offers the C. C. Birchard Prize of one thousand dollars, for a cantata requiring thirty to fifty minutes in performance. The contest closes February 1, 1928, and full particulars may be had from Mrs. Edgar Stillman Kelley, Oxford, Ohio.

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By Georges Bernard

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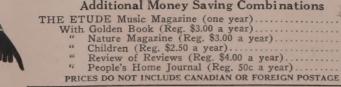






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